THE MACABRE CASE OF
THE MAN IN THE MASK

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NEW YORK

...AND THE SHADOWY WORLD OF ANDREW CRISPO

BY
ANTHONY
HADEN-GUEST

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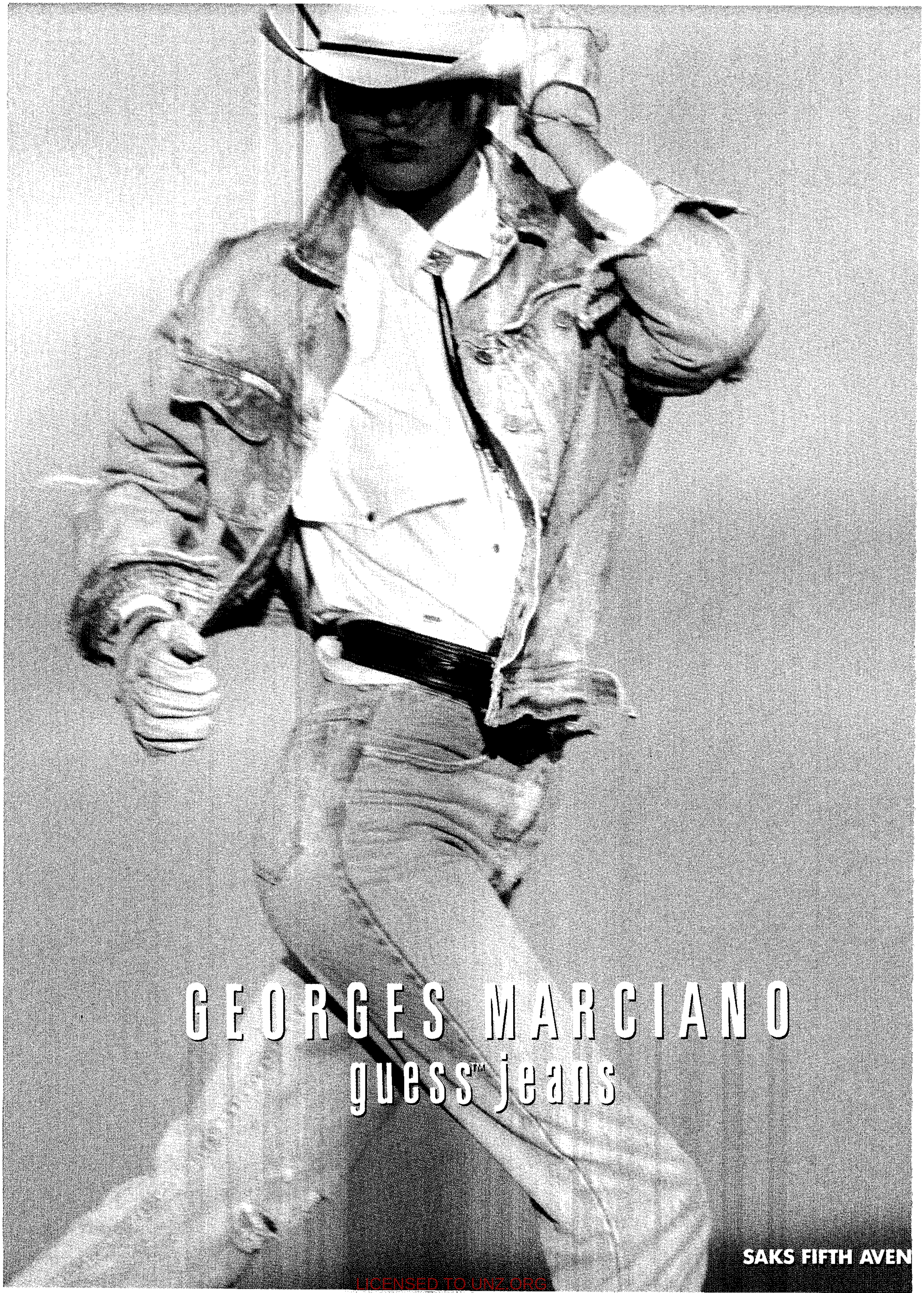
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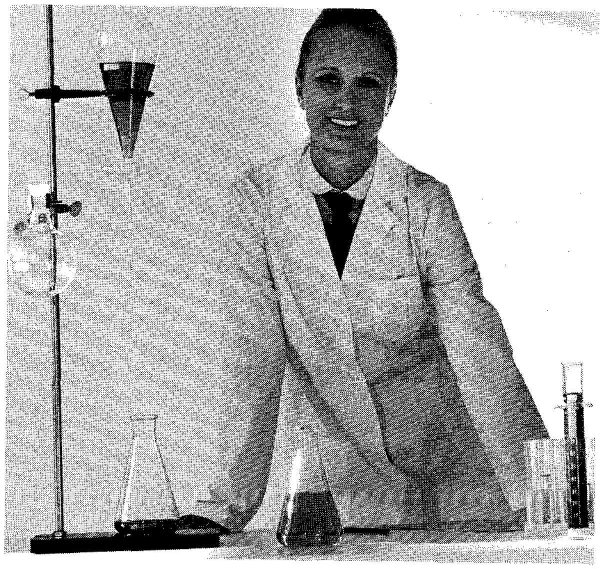

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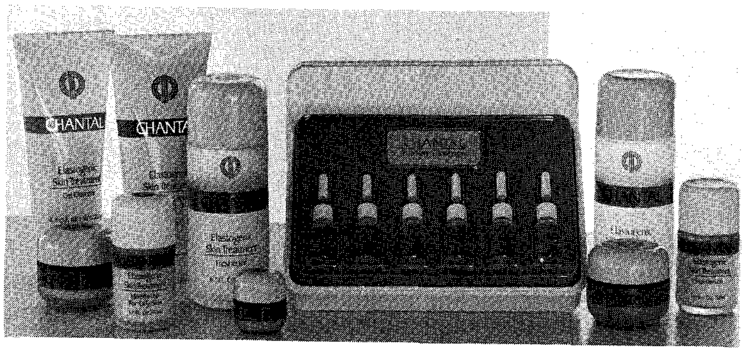

Saks Fifth Avenue

VOL. 18, NO. 25 JUNE 24, 1985

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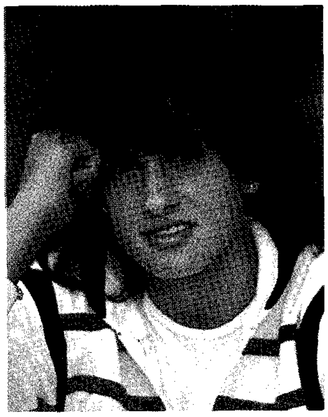
BY ANTHONY HADEN-GUEST

On March 17, five youths made a grisly discovery in Rockland County—a corpse wearing a black leather mask. It was the body of Eigil Vesti, 26. Bernard Le Geros, 23, has been charged with the killing; Le Geros has implicated his employer, art dealer Andrew Crispo, in Vesti's death. In the last few years, Crispo's cocaine use had got heavy—and his life messy. His business fell apart; he became entangled in a web of lawsuits. Privately, he and Le Geros moved deeper into the world of sadomasochism. They are said to have drawn a series of young men into increasingly threatening sexual scenarios, culminating, Le Geros claims, in the killing. Now Le Geros awaits trial, and Crispo—who says that he had nothing to do with Vesti's death—awaits developments.

42 No Kidding

BY MICHAEL STONE



Like most teenagers, Gabriela Sabatini is interested in television and popular music. That's where the similarity ends though, because this year she beat four of the top women tennis players in the world, reached the semi-finals of the French Open, and earned more than $200,000 in endorsements. But before Sabatini can become a major presence in tennis, she must deal with the pressures of the pro circuit. And although she is determined to be No. 1, no one will predict where she'll be in a few years—or if she'll even be on the tour.

48 Von Bulow: Free at Last

BY JOYCE WADLER

Last week, the jury found Claus von Bulow not guilty on two counts of trying to murder his wife, Sunny. Most people had expected Claus's retrial to be a replay, but much of it turned out to be new: The defense presented a medical case, arguing that Sunny's two comas were caused by her abuse of alcohol and drugs; Alexandra Isles made a dramatic last-minute return from Europe to testify; and a mountain of damaging prosecution evidence was disallowed. With an overturned conviction and an acquittal, Claus's case is hardly closed. There's likely to be further litigation with Sunny's children. And for the rest of his life, when Claus walks into a room, people will wonder—and no one, except Claus, will ever know for sure.

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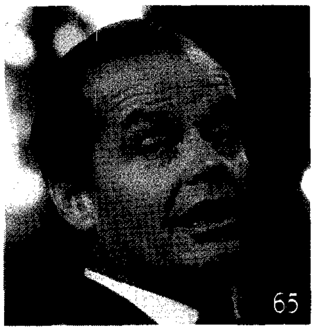

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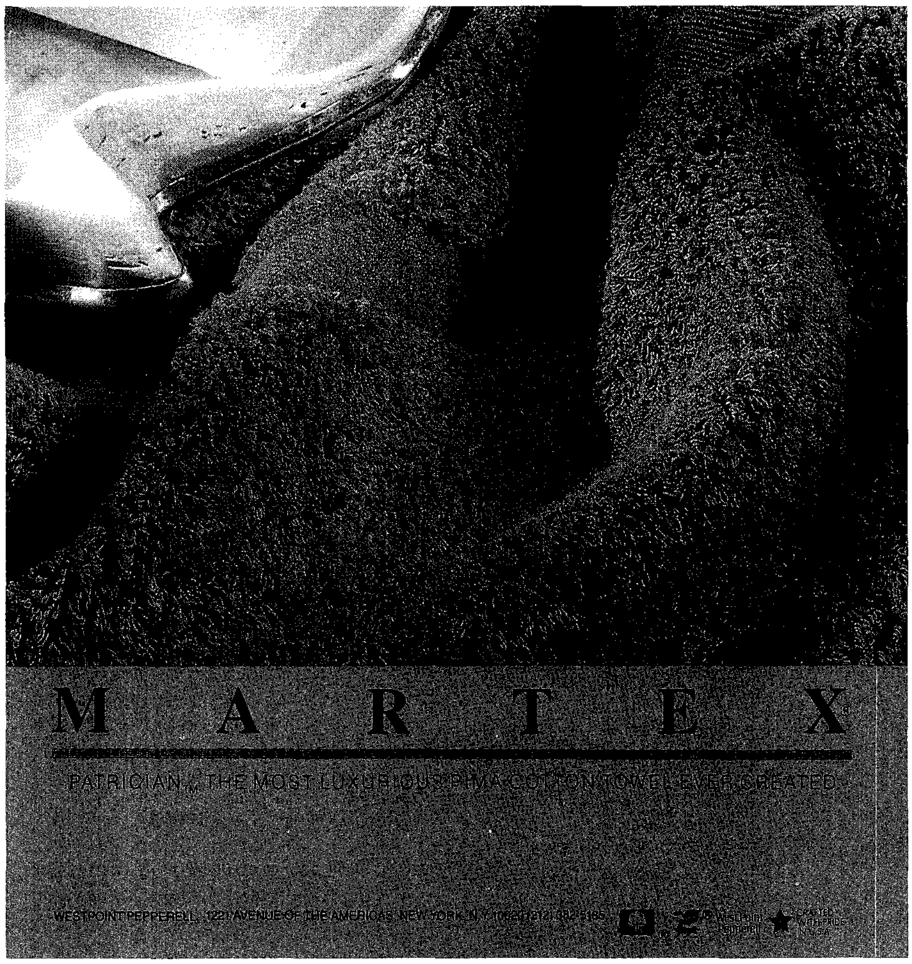
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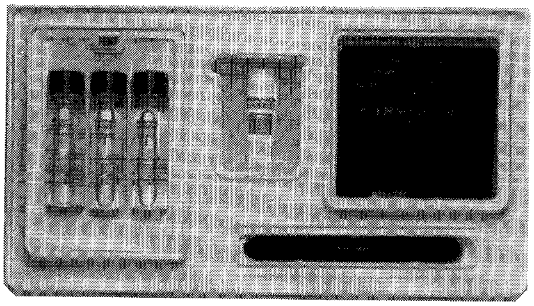

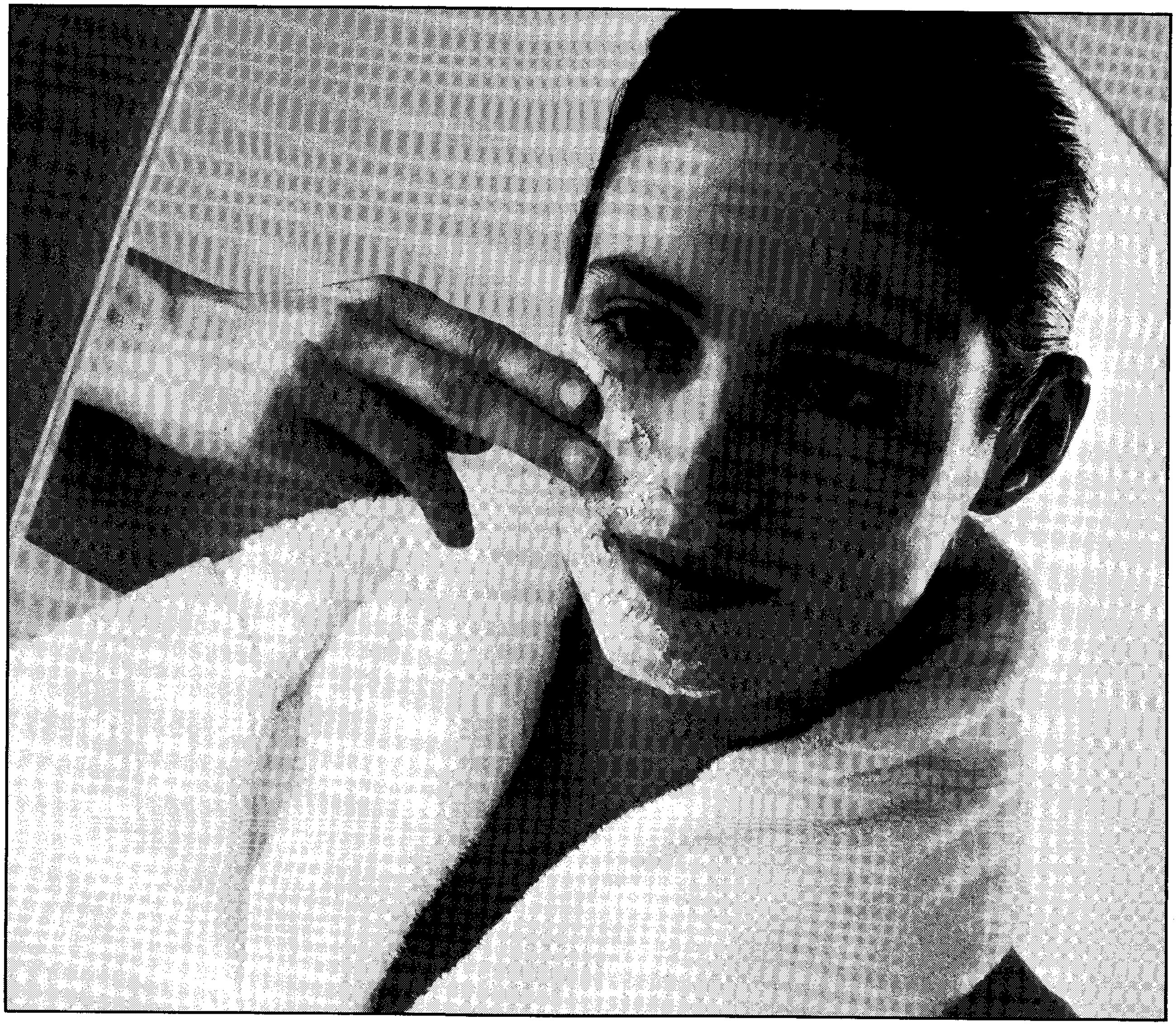

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LETTERS

The Wild Ones

AS A STILL SOMEWHAT INGENUOUS CANAdian in your burg, I found the article on wolf packs repellently fascinating ["Hunting the Wolf Packs," by Michael Daly, June 3]. The brutish argot, unfettered morality, and virtual legal carte blanche of these young urban guerrillas are disturbing enough. I hadn't realized there is a daily life-and-death struggle in our subways for sky-blue Puma sneakers.

John M. Bell
Manhattan

THIS SO-CALLED NEW BREED OF THUGS IS the product of our liberal, bleeding-heart politicians' welfare state. My wife and I work in New York City, slaving our lives away, and some lazy "home boy" who can't read, write, or speak English thinks it's his right to steal from us "vics." We should take a lesson from our past. When our ancestors were threatened by wolf packs, they hunted down and shot them.

Jeffrey Viola
Hackensack, N.J.

IT IS NOT ENOUGH TO LAUGH AT THE STUpidity of criminals, to feel disgust for their behavior, and to believe that police vigilance makes us safe. We need to recognize that the widening gap between New York's rich and poor, the steady rate of unemployment among inner-city youth, an abominable public-education system, and rising rates of child abuse and neglect have created this situation. These factors are not excuses for criminal behavior. In noting them, however, we can begin to search for solutions.

Lora-Ellen McKinney
Briarcliff Manor, N.Y.

DALY'S ARTICLE MAKES AN EXCELLENT case for selective sterilization. Bernhard Goetz, where are you when we need you?

Richard Smith
Manhattan

IT IS A SAD COMMENTARY ON OUR SOCIety that so many of the offenders were so young and so obviously uneducated. It is pitiful that in a city so full of culture, opportunity, and variety, the main concern of many people is how much money they can find to buy designer clothing and gold caps for their teeth. The real criminals in these cases appear to be not only the lawbreakers but their families, neighborhoods, and schools. I cannot under-

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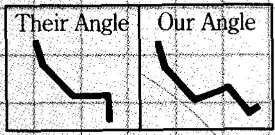

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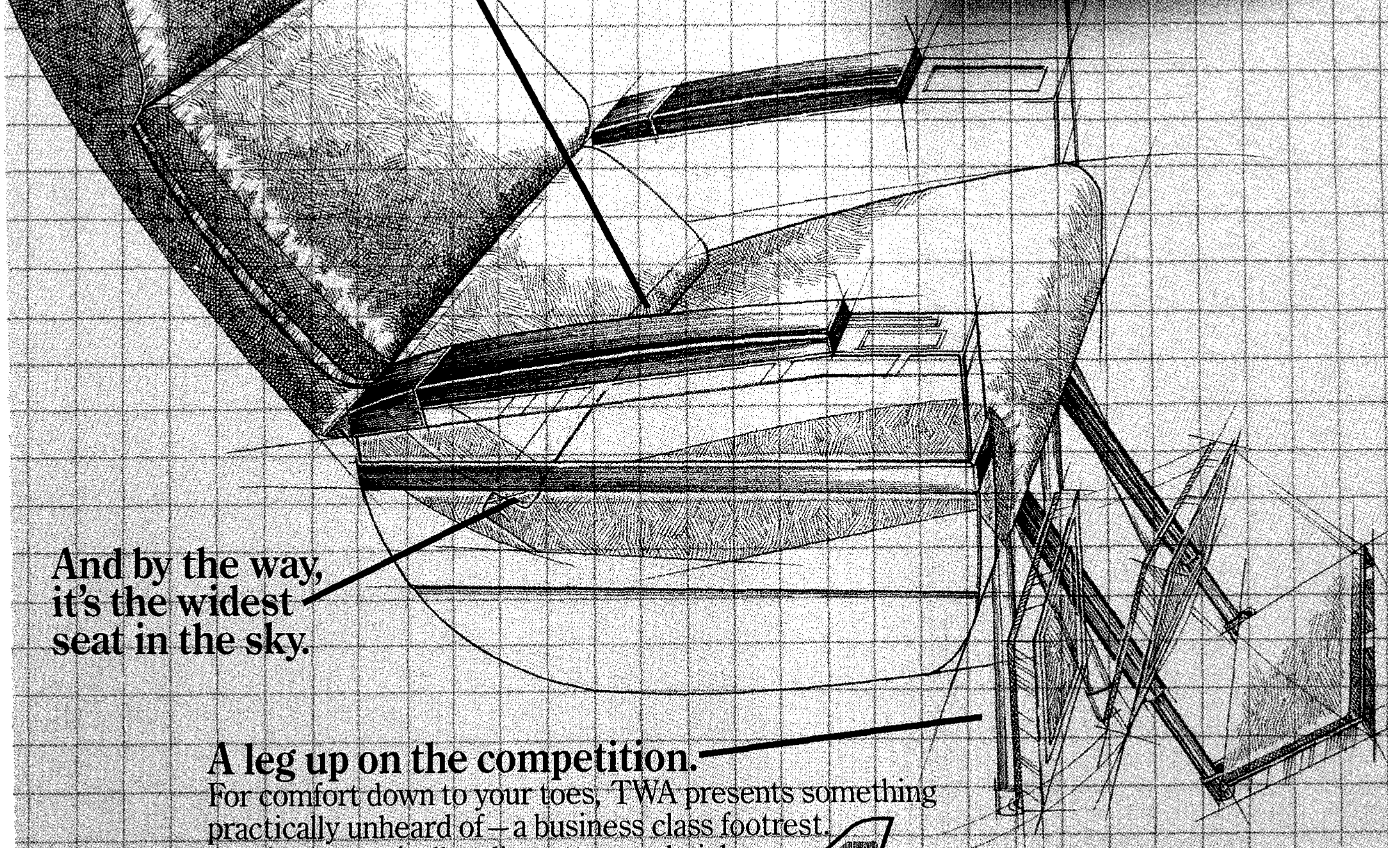

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stand why a parent would ignore or dismiss such antisocial and illegal behavior by simply saying that the child was not wanted at home. If a parent cannot accept and encourage a child, how can we expect the child to have any self-respect, ambition, or goodwill toward others?

Laurie Lawrence
New Rochelle, N.Y.

WHILE I WAS BARTENDING A COUPLE OF years ago, I met Sergeant Jack Maple. I immediately recognized him, as did several other people at the bar, because Daly had written a very entertaining article about Maple's extravagant life-style ["The Cop Who Loved the Oak Room," April 11, 1983]. Sergeant Maple was as tickled to receive the attention as we were to meet a New York celeb. This leads me to wonder how successful Maple's undercover-decoy-cop plans are, since many of the people he hopes to arrest have an advantage. What is the point of an undercover operation when it is exposed in full color? Glory and publicity may help an undercover team's morale, but certainly not the anonymity.

Jane Portela
Tarrytown, N.Y.

Michael Daly replies: Arrests by these decoy cops have doubled since the article appeared.

Hearts and Minds

WHILE I APPLAUD LARRY KRAMER'S CALL for more attention to the AIDS epidemic ["The Cry of *The Normal Heart,*" by Dinitia Smith, June 3], I am appalled at his attacks on the gay community. This is a classic case of blaming the victim, and that it comes from a gay man compounds the tragedy. Speaking through the characters in *The Normal Heart,* he says, "The gay leaders who created this sexual-liberation philosophy in the first place have been the death of us.... Why didn't they fight for the right to get married instead of the right to legitimize promiscuity?"

As a former vice-president of the Gay Activists Alliance (GAA) and as a journalist, I have endorsed those freedoms, and I do not apologize. We acted in the best faith according to the best ideas of the times. It is all too easy to criticize with twenty-twenty hindsight. Where was Kramer's voice when these issues were being publicly discussed? (For example, when GAA demonstrated at the office of City Clerk Herman Katz in 1971, when he threatened to put an end to the legally unrecognized "holy unions" of couples performed in a local gay church.) Even after fifteen years of struggle, we have not been able to secure our rights to housing and employment in this city, let alone the right to marry.

Times have changed, and so have we. Responsible gay leaders now call for monogamy or safe sex practices. But we should not criticize one another, as Kramer does, for "our inability to define and explore ourselves as part of a culture that isn't merely sexual, but that includes Plato, da Vinci [et al.]." Like the heterosexual world, our culture includes poets and pornographers. But every young gay can't be Proust or Gertrude Stein. And even Michelangelo had a sex life.

Kramer's assault on Gay Men's Health Crisis is the saddest part of his attack. After years of loving self-sacrifice, the 1,100 volunteers, whatever their politics, can hardly be accused of not working in the community's interest, yet Kramer has called them—as he has called everyone else who disagrees with him—"murderers." Gay promiscuity and sexually transmitted diseases have declined dramatically in the last two years. I think we are truly doing the best we can. I applaud Kramer for calling on us to do still better, but I detest his foisting of his self-hatred on a community that is beleaguered not only by new diseases but by ancient bigotries.

Arnie Kantrowitz
Manhattan

HOORAY FOR KRAMER. FINALLY, A MAN who tells it like it is. I couldn't agree more regarding our inability to fight or organize. Oh, sure, there's Gay Pride Day: a giant carnival of can-you-top-this costumes and flagrant displays of crass sexuality, but what genuine purpose does it serve? I would gladly march against discrimination, but not to legitimize promiscuity. As Kramer says, "We have defined ourselves by our bodies, and that's what's killing us."

R. F. Le Febvre
Mount Vernon, N.Y.

Through the Ringer

THE COMPETING LONG-DISTANCE COMPAnies are New York Telephone's customers, not our rivals ["Intelligencer: Reach Out and Touch Someone... As Long As It's AT&T," by Sharon Churcher, May 27]. The problem created by AT&T's computer foul-up concerns us because it affects our customers. Far from disregarding the problems, we are doing everything we can to clear them up as quickly as possible, and we have taken the matter to the Justice Department and have informed them of the steps we are taking. The situation leaves a bad taste in our mouth, but "sour grapes" is not the cause. We hope that the confusion created by AT&T's error does not dissuade people from signing up with the long-distance company of their choice. As I told your reporter, if telephone customers do not make a selection, the government may force us to choose for them.

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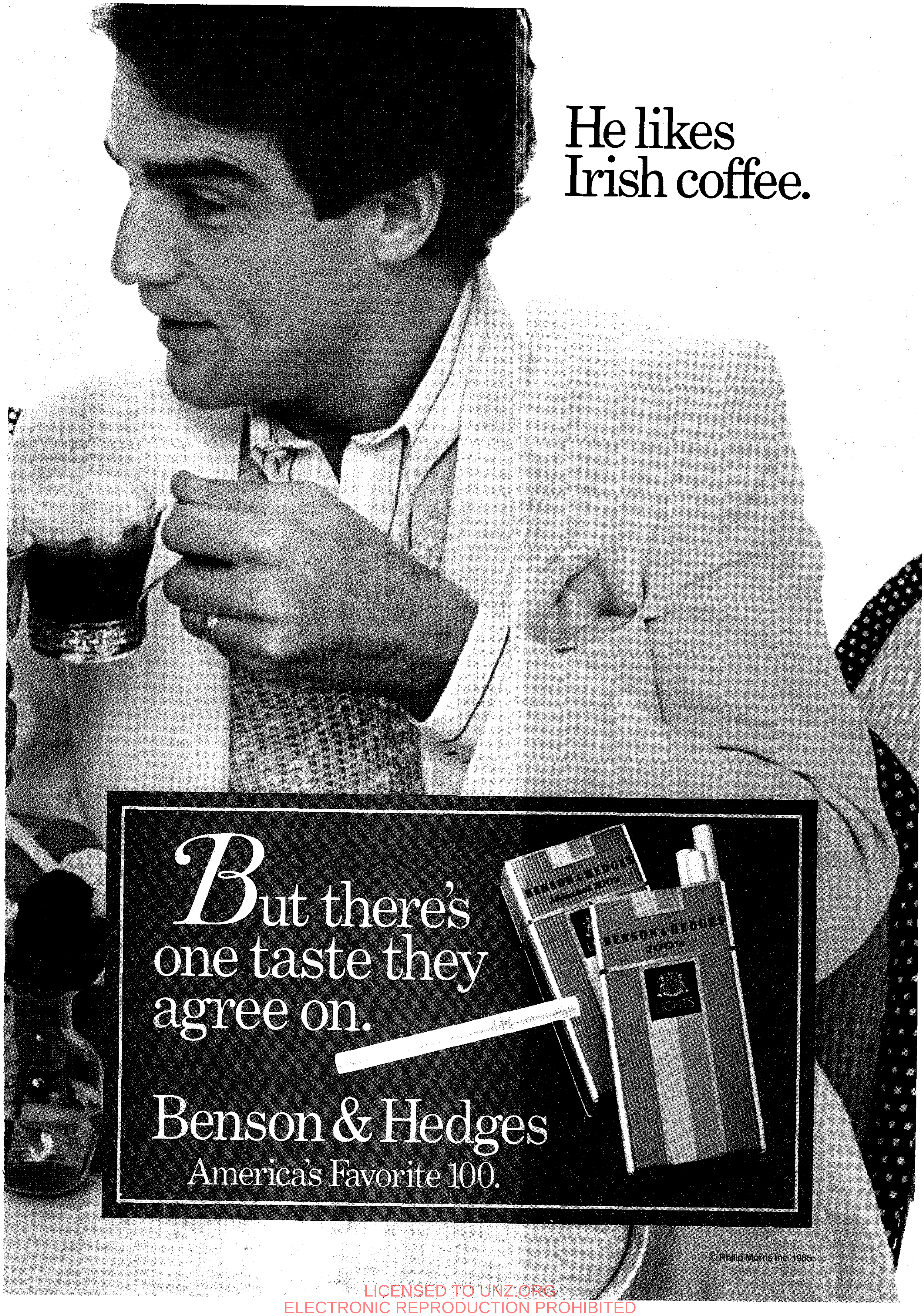
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NEW YORK

INTELLIGENCER

BY SHARON CHURCHER

Is the FAA Ignoring an Effective Midair-Collision Device?

WITH NEAR-MISSES among aircraft at an all-time high, the Federal Aviation Administration is refusing to certify an inexpensive collision-avoidance device developed by Honeywell and, instead, is working on a system that a former FAA official charges was proved ineffective in the early 1970s.

Former FAA acting assistant administrator Jim Pope said the agency knew in 1975 that the Honeywell system was effective but declined to certify it, insisting on developing its own device. In 1981, after several versions of that device failed, the agency revived research on the early-1970s system, he claimed.

"They didn't want to lose their research-and-development funds by certifying a private-industry system, so they've dragged their feet since 1975, and 548 people have died in midair crashes the Honeywell system might have prevented," Pope said. It would cost $1,200, he said, affordable by owners of light aircraft, which make up 99 percent of the nation's non-military air traffic.

Pope was fired in 1981, then was retired, after he began complaining. His allegations have been taken up by the private Government Accountability Project, which is seeking a federal probe of FAA research.

FAA spokesman Dick Stafford said the Honeywell system, while effective, was not "state-of-the-art." He insisted that what Pope called the "revived" system depends on more sophisticated technology than the early-1970s system did. The FAA, he said, has been working with Bendix and other firms on a system, designed for commercial airliners, that will cost about $75,000. Certification testing is being completed. He said the agency is still trying to find a system for light aircraft.

Ford Estate on Block Again

THE 183 ACRES OF SOUTHAMPTON OCEANfront that once belonged to Henry Ford II are back on the market because the developer who subdivided them four years ago has been unable to sell any of the parcels.

"Everyone's been a loser here: The developer can't sell his lots, and the environment's been marred by roads leading to nonexistent houses," complained Nancy Nagle Kelley of a group that tried to block the subdivision.

A lawyer for the developer, Italian financier Carlo Traglio, blamed the softened real-estate market for the lack of interest. But local realtor Larry Godbee said the $691,500 Traglio was asking for a four-acre parcel had been too high, adding, "Who wants to live in a potato field for that kind of money?"

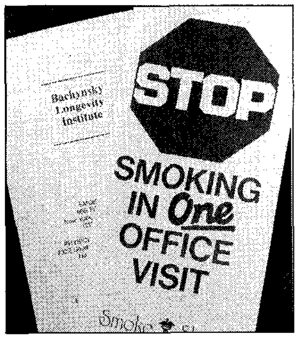
Questions on Smoke Cure

A WIDELY ADVERTISED UPPER EAST SIDE anti-smoking clinic is using drugs that allegedly can cause hazardous side effects.

Patients at the clinic, the Bachynsky Longevity Institute on Fifth Avenue near 72nd Street, receive injections that include scopolamine and atropine, which block the nervous system's urge for nicotine. "Unfortunately," said Dr. Michael Norko of St. Vincent's Hospital, "when you try to . . . curb one nervous-system reaction, you can't always be sure what else you'll block." Norko cited one clinic patient who came to him "suffering a delirium most probably caused by the drugs."

The institute's David Frost denied the side effects from the $150-to-$495 treatment were dangerous: "We've treated 30,000 people over seven years [with no] problems."

Ford estate: *For sale again.*



Smoking clinic: *Side effects?*

Wriston: *Old-school.*

Chase Banks Nicaragua Info

ALTHOUGH THE TRADE EMBARGO ON NIcaragua doesn't prohibit bank loans, two days after the ban was announced, Chase Manhattan Bank sent an "urgent" telex to its overseas managers, asking about "any known Nicaragua trade or financial transaction in your area even though Chase is not an account party." The Council on Hemispheric Affairs, which obtained the telex, said the Central Intelligence Agency has "routinely" traded information with certain banks. An intelligence source confirmed this, and a banking analyst said Chase obviously isn't looking to steal other banks' business in the "highest-risk country in the world." A Chase official replied that the memo was merely an attempt to "centralize" data. He denied the data would be shared with the government.

Wall Street Goes to D.C.

A CONSERVATIVE CLOSE TO THE WHITE House claims that Chief of Staff Donald Regan is hatching a plot involving his old Wall Street competitor Walter Wriston.

As soon as the budget process is over, he maintained, budget director David Stockman will finally be let go and replaced by Commerce secretary Malcolm Baldrige, who'll be replaced by former Citicorp head Wriston.

Former Merrill Lynch head Regan "is turning over the government to Wall Street types who'd sell their grandmother to the Communists for a profit," the source complained.

Would Wriston, already an unpaid consultant to the State Department, be interested? He couldn't be reached, but an acquaintance said, "He's of the old school. . . . If Uncle Sam points the finger, you go."

Photograph, bottom: A.P./Wide World.

The Bottom Line/Dan Dorfman

WHAT'S WITH WARNER?

Siegel and Ross Go at It

HOW WOULD YOU LIKE TO BUY WARNER Communications stock at half the price?

That's what Warner chief Steve Ross apparently wanted to do—to the consternation of his onetime buddy Herb Siegel, head of Chris-Craft Industries, Warner's largest shareholder. As a result, Chris-Craft may end up in a bitter struggle with Warner for control of the entertainment giant—just eighteen months after Chris-Craft rescued Warner from a takeover bid by Rupert Murdoch.

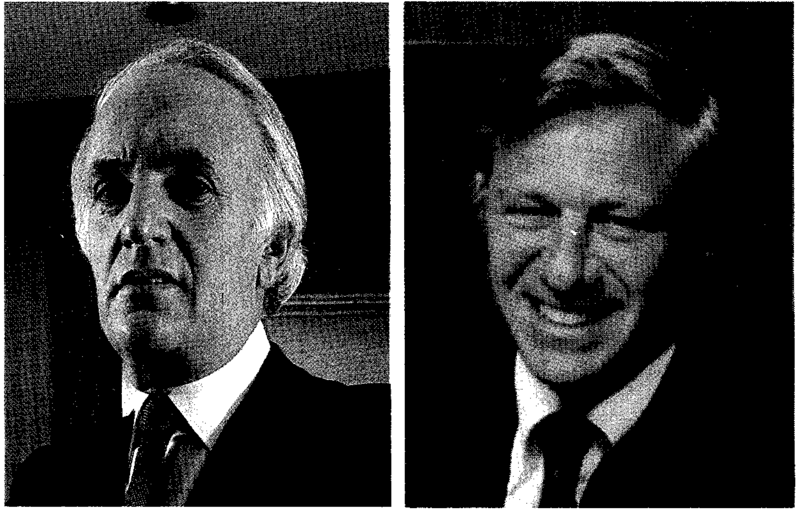
"What chutzpa," says a source close to the wheelings and dealings of Ross, 58, and Siegel, 57. "These two guys are at each other's throats. They couldn't work out a deal for a leveraged buy-out [of Warner], and Ross turns around and pitches Siegel on a posh stock-option plan for himself and some other Warner people."

Although one figure close to Warner denies such a plan was proposed, my source insists it was. He says the plan would have enabled Ross and his colleagues to get options exercisable at half the market price. (At press time, Warner's stock was trading at about $29.50 a share.) An earlier options plan for key officials of Warner—which lost $586 million last year—had been scrapped just last December. (No doubt Siegel had a big voice in that action.) Ross's request, I'm told, infuriated Siegel. The source says it was the final straw that broke the shaky relationship between the two men and led to a Chris-Craft filing with the Securities and Exchange Commission that outlined a series of steps the company might take to challenge Warner's management.

Siegel is said to have felt that the stock-option plan was the "kind of nonsense that went out in the sixties," and that "Ross had treated him like a 100-share owner too long." What's more, Ross's proposed leveraged buy-out to take Warner private—the offer included securities and was said to be worth about $30 a share—was considered absurd by Siegel. And Siegel had been slapped down in his efforts to gain more representation on Warner's board (he currently controls three of thirteen board seats). Overall, the dealings stacked up to a series of setbacks for Siegel—particularly in the aftermath of his rescue of the company.

In January 1984, Chris-Craft swapped 42.5 percent of the stock of its TV-broadcasting properties for about 19 percent of Warner's shares. Chris-Craft later boosted its holdings to 28.5 percent of Warner's voting shares and recently, I've learned, increased its Warner position further.

The deal with Warner was thought to be a coup for Siegel. Chris-Craft had laid out only about $145 million in cash and $276 million in securities in BHC, Chris-Craft's wholly owned TV subsidiary; in return, Siegel had become, in effect, the controlling figure behind an entertainment company with $2 billion in annual sales.



Steve Ross, Herb Siegel: *A face-off over an entertainment empire.*

At the moment, Siegel hardly looks like a wizard on the Warner deal. Over the last eighteen months, Chris-Craft's broadcasting properties—of which Warner now owns a big chunk—have shot up in value by between $100 million and $150 million. So Chris-Craft has lost big ground on that score. On the other hand, Chris-Craft's position in Warner is a wash. So, in lost income alone, Chris-Craft is out even more money.

But Siegel may not be down for long. In its SEC filing, Chris-Craft laid out a number of courses it's considering for Warner. Chief among them: making an offer, alone or with partners, for Warner.

The filing, which effectively put Warner up for grabs, boosted Warner's stock price a couple of points, to around the 29½ level—a shade below its 1985 high of 31½ and well above the year's low of 19⅝. "The company's in play," says one Wall Street arbitrageur holding over 200,000 shares. "It's just a question of who's going to wind up with it." According to speculation, Warner could command a price tag of above $35 a share, and possibly around $40.

A clue that Wall Street expects some sort of deal—one that might include Chris-Craft's getting back its TV properties—can be seen in the performance of Chris-Craft's shares. They hit new highs for the year last week, climbing to close to 54 from a 1985 low of 30¾.

Siegel refused to discuss the Warner situation, saying, "I stand by the SEC filing."

While there's no doubt that Chris-Craft would go for a lucrative buy-out of Warner by an outside party, sources tell me Siegel's major current effort is to find an investment partner who would take a major position in Warner's shares. Chris-Craft and the partner, then, would seek to force Warner to take steps to realize a higher market valuation of the company's shares. One way to do that would be to use Warner's cash flow to shrink Warner's stock float of nearly 61 million shares. Siegel is also thought to believe that there are executives in Warner capable of taking Ross's place as chief executive.

Surprisingly, nothing seems to be going on inside Warner to block Chris-Craft. The reason could well be that Warner can't put together a deal acceptable to its shareholders. Ross was unavailable for comment, but I've learned that the leveraged-buy-out idea has essentially been scrapped for now. And Warner isn't talking to anyone about a possible merger. Warner, I'm told, doubts Chris-Craft will be able to find a partner who'll ante up the money to take a big position.

As one source familiar with Warner's thinking put it, "Let's say someone put up $600 million to buy 25 percent of Warner's and side with Herb. Where's the return on the money? So they've got over 50 percent, but what have they got? Warner's doesn't pay a dividend, and the assets would depreciate, because the artists and management would leave." This

Photograph: left, Harry Benson.

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source argues the importance of the personal relationships Ross has built up over the years with major artists (such as Steven Spielberg, Barbra Streisand, and Clint Eastwood). By this view, Warner without Ross is a weaker Warner.

Beyond that, the Warner high command is said to believe that "Herb doesn't really know what Herb wants. He's enamored of the movie business, but he doesn't know if he wants to control Warner's, because that would mean working hard. And that's not Herb's style. He's more into tennis and a non-pressurized, relaxing life-style."

At press time, Warner hadn't yet responded to an $850-million offer for Warner Amex Cable Communications, which it jointly owns with American Express. That offer came from Time Inc. and Tele-Communications, and represented a $100-million increase over their previous offer. The word I got is that Ross thinks the offer's too cheap.

Meanwhile, some of the biggest holders of Warner—which has a $900-million tax-loss carry-forward—are betting that a deal for the company is coming soon and that it will mean a higher stock price. And so they're fattening their Warner positions.

One major holder, I've learned, is Capital Group, a Los Angeles–based money-management giant that already holds over 4 million shares. Gordon Crawford, research chief, won't say whether the firm has recently bought more shares. But he ventures, "Events seem to be rapidly approaching a culmination, and we're looking at an enormously attractive bag of assets that's well managed." He figures if the company chose to liquidate, "it could easily do so at $40 a share."

Charles Lewis, a vice-president of Shearson Lehman Brothers, estimates his clients and friends hold close to 2 million Warner shares. "We're a buyer of the stock right now," he tells me. He sees an "imminent deal," with Warner being acquired in the high 30s. "I look for Siegel to come up a winner," says Lewis. "He's got the credibility and the Street behind him."

Crawford and Lewis may be enthusiastic about Warner shares, but not Merrill Lynch. "The assets aren't all they're cracked up to be," says Harold Vogel, ML's entertainment specialist. "We see tougher competition for the record business. Movie admissions are declining, and how much more can be achieved in the reduction of interest expenses and overhead?"

On a takeover, Vogel figures Warner's assets are worth no more than $35 a share. He estimates earnings of $1.50 to $1.70 a share this year and probably $2.25 next year. With those earnings prospects, the analyst thinks, the stock is priced right at current levels. ■

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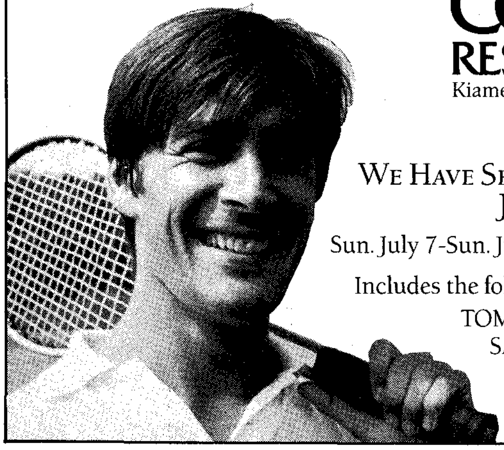

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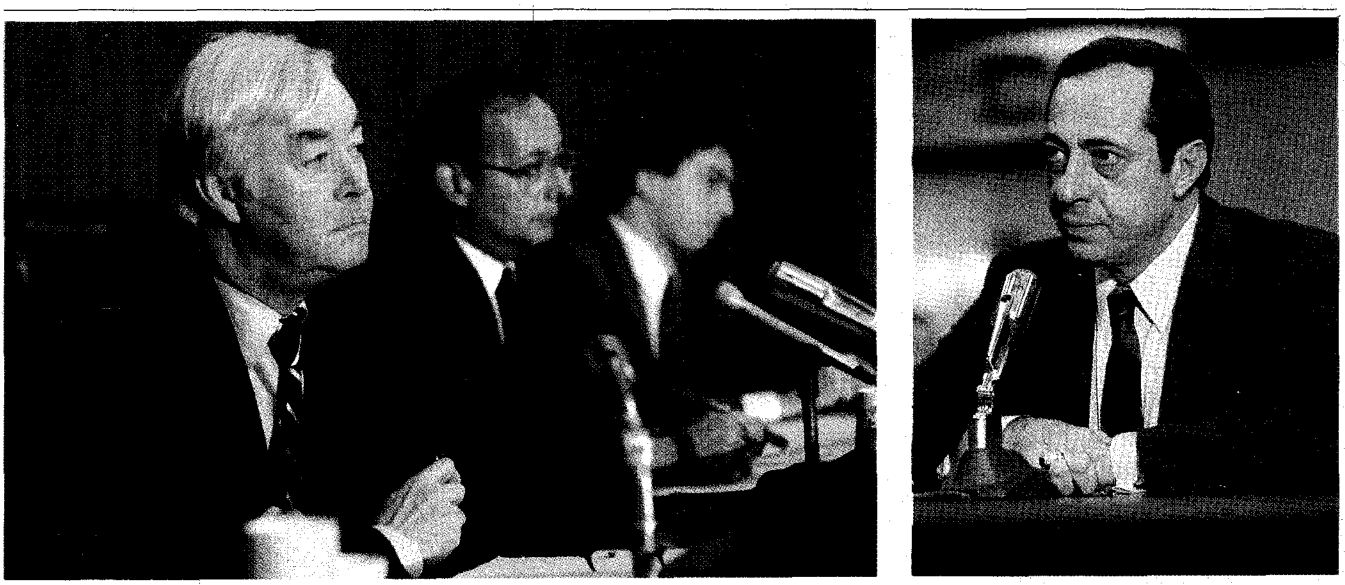

The thrill is gone: *Senators Moynihan and D'Amato and Governor Cuomo at last week's congressional hearing.*

Pondering Tax Reform

THERE'S AN OLD SAYING: IF SOMEONE tells you it's the principle, not the money, it's almost always the money. Or both—which is why the emerging battle over the Reagan tax-reform plan promises to be long and bitter.

The early euphoria is gone. Everyone seems to be having second thoughts. The Democrats' initial embrace is a calculated political move. They are too smart to appear to be against tax reform. But they, and the Republicans who control the Senate, aren't about to rubber-stamp the administration's plan. If ever a bill had "amend me" written all over it, this one is it.

The only feature sure to survive intact is the personal-deduction increase to $2,000. "By just this one action," says Senator Pat Moynihan, "the president will do more for the poor than Lyndon Johnson ever did during the years of the Great Society." Everything else in the Reagan plan is up for grabs.

Today's tax code, says the president, is "complicated, unfair, cluttered with gobbledygook and loopholes designed for those with the power and influence to hire high-priced legal and tax advisers." Reagan's analysis is correct, but *his* plan does little to simplify things. To explain the administration's tax-reform program, the Treasury Department has issued a 461-page book cluttered with gobbledygook. Sleep on this sentence: "A customer of a contractor making progress payments or advance payments would be treated as self-constructing the property under construction by the contractor to the extent of such payments."

Beyond the confusion is the problem of effects. How much money would the new system raise and from whom? Who would benefit, who would be hurt? How would a person's behavior change? It goes without saying that the experts, as usual, disagree. In a recent fit of candor, Pat Buchanan, the president's new chief spokesman, put the matter squarely: "They've got their economists, and we've got ours."

There are arguments, too, about the program's premises. The White House plan assumes growth rates never before achieved in peacetime. Beyond *this* is the question of revenue neutrality—the proposition that the new system would raise no more money than the old one. A number of congressmen, including Bob Dole, the Republican majority leader of the Senate, would like to see a new tax code raise *more* revenue in order to cut the growing budget deficit. "Tax [reform] is a great idea," says Dole. "It makes a great speech. But after making that speech, the deficit is still there."

In theory, all of *these* obstacles can be overcome. Agreement on the numbers *is* possible. English *could* become the tax code's first language. The deficit *could* and probably will be treated separately.

But the question of fairness and principle will always be answered differently by different people—a problem best illustrated when one considers Reagan's proposal to end the deductibility of state and local taxes, a principle enshrined in 1862, when the first federal income tax was enacted in order to finance the Union army during the Civil War.

There is another old saying, coined during the days of the fight over tax reduction in California: The best way to keep politicians from spending the people's money is not to give it to them in the first place. This is the principle Ronald Reagan loves above all. It is at the core of his governmental philosophy, and the non-deductibility of state and local taxes is one of the best ways to go about it. Strip away the state and local deduction, and government at *all* levels will be diminished.

An impression exists that only New Yorkers would be harmed severely by non-deductibility, a notion generated by the Reaganauts in order to capitalize on anti-New York sentiment. "It's just the wealthy people in New York" who would be affected, says White House chief of staff Don Regan—who, Mayor Koch recalls, moved to low-tax New Jersey when he headed Merrill Lynch in New York.

Don Regan is wrong. In fact, everyone everywhere would be hurt by non-deductibility. Other than the matter of income taxes, which many states do not levy, all states and localities have property taxes, and these, too, would lose their deductible status. Property values would decline *everywhere* (by 5 percent nationwide, according to a conservative estimate), and the local bond markets would be devastated.

Of all the local services that would surely suffer if Reagan prevails, the hardest-hit *everywhere* would be education. State and local funding sources contrib-

Photographs by Don Hamerman.

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ute over 90 percent of the funds for public education, which is the largest expenditure of state and local governments. At a congressional hearing on the tax bill last week, Senator Moynihan estimated that expenditures for education would shrink by 20 percent. New York would be hit with a cut of $870 *per student.* But New York would not be alone. The cut in Kansas would come to $678 per student. In Delaware, it would be $776; in Pennsylvania, $726. And so on. *Everywhere.*

Beyond the dollar figures is a principle. The genius of the federal system is that different people—and their representatives—have divergent notions about what government should do. New York's traditional liberalism (which Pat Buchanan labels "neo-socialist") may indeed be out of sync with other areas, but it's what New Yorkers *want*—and what they are willing to pay for. The White House, says John Marchi, a conservative Republican state senator, "is attacking us for what we do for ourselves."

The irony in all this is that Ronald Reagan, a champion of states' rights, should be eager to mold other people's conceptions to his own. "The president is all for the rhetoric of states' rights," says Mario Cuomo, "but he takes away the revenues that make those rights a reality. Not only does he take them away by cutting federal assistance, but by impeding now the states' capacity to raise their own revenue as well."

Perhaps the president hasn't focused on this contradiction. After all, the administration's public rationale for nondeductibility involves money: Without non-deductibility, the tax reform plan, as presently proposed, can't be revenue neutral.

Perhaps the president should listen to Governor Cuomo's remembrance of another governor's plight: "Let me cite to the president the testimony of a governor I know he respects and admires and, I think, he trusts," says Cuomo. "[This] governor of a so-called high-tax state, who, when he was elected, pledged to reduce state taxes because polls told him people wanted them lower. Once elected, however, he was confronted by the needs of his people that were not being reasonably attended to, and he felt compelled to raise taxes. His first increase was the largest tax increase in the history of his state. He explained his change of position by pointing out there was no other way that the people's reasonable needs could be met, since the federal government was refusing to do its fair share for his state. He begged the people's understanding for his change of position, pleading that the need for services was greater than the need for him to keep his campaign promises. That governor's testimony puts the lie to this president's position today. His name—Ronald Reagan of California." ■

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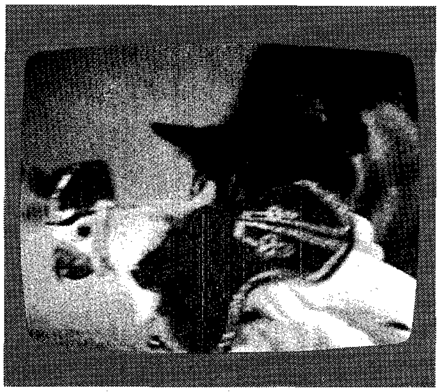
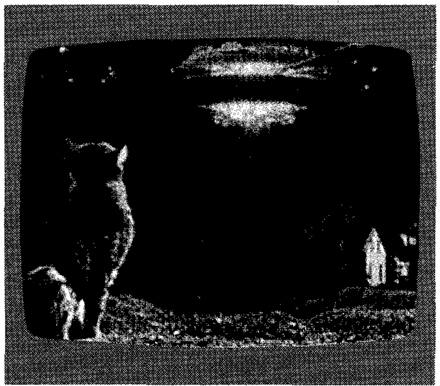
Forget for a moment all the hoopla about the human-baby boom and consider the feline phenomenon: 46.3 million cats live in 27.2 percent of American households, up from 25 percent in 1980. Sure, dogs are still the pet of choice: Some 50.2 million of them belong to 39.4 percent of American households, according to the Pets Are Wonderful Council, but that's down from 41.2 percent in 1980.

"Cats are more convenient than dogs for singles, older people, travelers, and apartment dwellers," says Marcy Sadler of *Petfood Industry* magazine. "They are the pet of the decade, and sales of food for them is soaring." Indeed, William Leach, an analyst at Donaldson, Lufkin & Jenrette, reports that while dog-food sales have been rising only 2 to 3 percent a year, cat food has been gaining at a 5 percent rate. Other sources say cat food is growing by more than 9 percent a year, three times the rate for dog food.

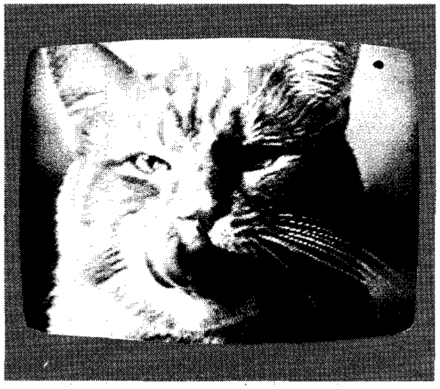
No mere animals, cats—and dogs, too—are members of the family. Like children, they depend on their "parents," but unlike children, they never grow up, and rarely cry, whine, or talk back. Those similarities aside, cats and dogs are different—a fact that is reflected in the different marketing approaches used to sell their food. Marketers have discovered that while the woman of the house (the grocery shopper, at whom most pet-food advertising is aimed) looks on the family pooch as a dumb and perpetually immature child, she regards the cat more as a grown child and as something of an alter ego. "Most dog-food companies rely on anthropomorphism," says Terry Rosenquist, executive vice-president of the SSC&B ad agency and supervisor of the Carnation pet-food account. "They treat the dog as a person, most often the baby of the family. But cat-food advertisers portray the cat as hero and performer. He's to be observed. It's very theatrical stuff."



Cat tales: *Friskies' cool cat . . .*



. . . Meow Mix's "claws encounters" . . .



. . . and 9-Lives' inimitable Morris.

"Dog-food advertising is more into the master-slave relationship," adds Matthew Mansfield, senior vice-president and group director of account services at Della Femina, Travisano & Partners, the ad agency for Ralston Purina's Meow Mix. "Cats are not as easy to train and are less responsive. Thus, they've developed their own mystique. Now, after Kliban and Garfield and the advertising cats, people see them as clever and capable of doing funny things."

And funny things they do in cat-food commercials. Animated cats cavort for Mars's Crave. Real ones dance in supermarket aisles for Carnation's Bright Eyes, look hilarious in an array of chapeaux for its Chef's Blend, and—to lively musical accompaniment—jump for joy, walk on air, and perform all manner of acrobatics for its Friskies. In other Friskies spots, they keep their noses to the grindstone—a bowl of Friskies Buffet—while a parade of costumed cockatoos marches by, or a lone bird tries to interview an otherwise engaged cat. And, in a spot dubbed "claws encounters" because of its play on the movie, they meow the famous Meow Mix tune to a whirring, eerily lit spaceship. A new Meow Mix star is about to be born—Ralston Purina is holding a contest for the cosmic cat "most capable of contacting feloid extraterrestrial life." (Of the six finalists, the one I'm rooting for is B.K.—short for Bad Kitty—from New York.)

The prospect of a little competition probably doesn't faze the world's most finicky feline, Morris, who struts his stuff for H. J. Heinz's 9-Lives. (This is Morris II. The original tiger cat died in 1978, and Heinz had wondered whether to switch quietly to a stand-in or release an obit. On the advice of public-relations disaster-control specialists, it chose the latter course—a wise decision, since, Mansfield says, ailurophiles in focus groups claim they can tell this isn't the original Mo.)

All the antics are window dressing for, usually, one of nine major marketing concepts, says Mark Morris, a Kansas veterinarian and author of *Feeding Dogs and Cats: A Commentary on Nutritional Management*. A pet food's advertising may stress "that animals have different nutritional needs for different functions," he says. For instance, a product may be sold based on the concept that it meets the needs of, say, old pets, or animals that are pregnant or that get a lot of exercise. (The product may or may not satisfy that concept, Morris adds.) Conversely, one pet food could claim to be good for all nutritional situations. Pet-food advertising often highlights nutrient content—the idea, for example, that more or less protein is desirable—or the presence or absence of an ingredient. Other marketing strategies are low price, or a cute, eye-catching, easy-to-remember, or impressive-sounding name.

The ingredient most often promoted for dogs is meat and for cats, fish. Interestingly, says Morris the vet, dogs don't need meat, nor do they prefer it in the wild (favoring internal organs and gastrointestinal contents); fish isn't even available to most cats in the wild, and could cause a host of nutritional disorders if it were. Fish is used as a protein

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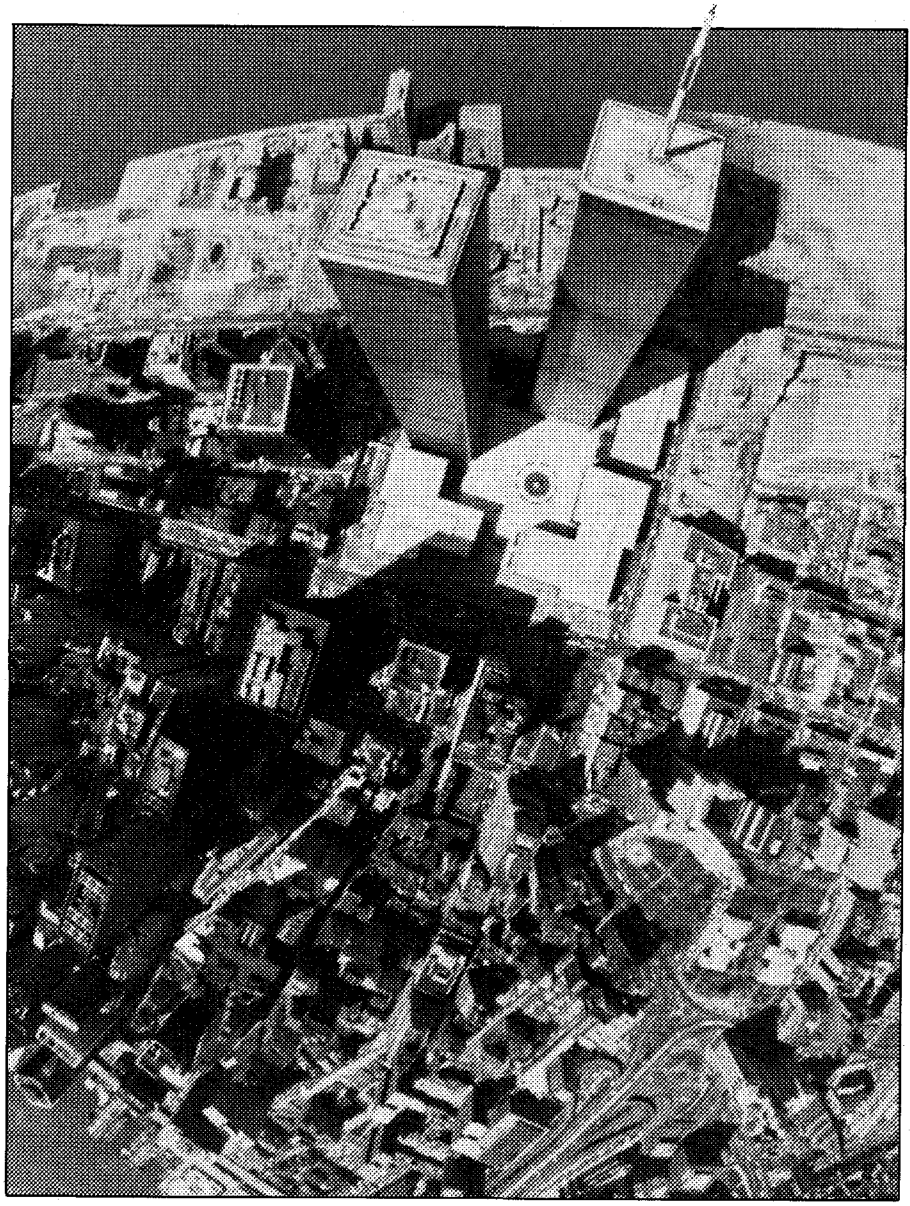

NEW YORK BEGINS AT THE WORLD TRADE CENTER

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–THOMAS HOVING, *commenting on Connoisseur's feature story about the unsung, misunderstood country that is Europe's most happy travel surprise.*

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source for cats, he says, because large amounts of trash fish are available at low cost.

Other popular marketing concepts: flavor, and the idea that animals like and need what people eat. Both are gimmicks designed to attract the purchaser and not the consumer, says Morris. "Dogs and cats do not need or desire 'people food' "—and they don't like the same variety of flavors we do. The flavor strategy works because many pet owners assume that, since they like different flavors, their pets do, too. Of more importance to the manufacturers, the approach greatly increases the number of products they can market. Studies have shown that the greater the number of products, the greater the shelf space—and, as a result, the greater the sales. According to Morris, cats are flavor loyal—tuna is the most popular taste—although their palates do change over time, and they move on to new preferences.

Pet food may be big business now, but 40 years ago, it didn't exist. Cats ate leftovers, butcher's scraps, and the occasional mouse that scampered by. But as pet-food manufacturers saw that there was money to be made by converting tabby—or, rather, his or her owner—they made a fuss about how fat and finicky cats could get on a diet of table scraps, and how they could come down with everything from dyspepsia to dandruff. Enter the dry foods, the canned foods, and, later, the soft-moist varieties. Today, more than 70 percent of the country's pets eat commercial pet food, and the percentage is growing. As Americans eat out more or hunker down with TV dinners or convenience food, there are fewer leftovers available.

Ninety percent of all pet food is bought in supermarkets, and 93 percent of it is for dogs and cats. According to the 1984 pet-food report from John C. Maxwell Jr., an analyst with the brokerage firm Furman Selz Mager Dietz & Birney, canned cat food is the biggest category of feline fodder, led by Heinz's 9-Lives, Mars's Kal Kan, Carnation's Friskies Buffet, and Ralston Purina's Purina. The fastest-growing segment is dry cat food, led by Ralston Purina's Cat Chow and Meow Mix, Carnation's Friskies, Ralston's Happy Cat, and Mars's Crave, and the most expensive is moist cat food, led by Ralston Purina's Tender Vittles, Heinz's 9-Lives Moist/Square Meal, and Quaker Oats' Moist Meals.

There's some disagreement as to how semi-moist cat foods are faring. Alfred Jackson, an analyst with First Boston, says that retail sales dipped 13 percent last year, whereas the latest Selling Areas Marketing, Inc., report shows that segment down only 2.4 percent. Overall, dry cat food was up 5.3 percent in quantity sold to stores, but retail sales of "dinners" fell 5.9 percent. (Could it be the pets have adopted their owners' grazing habits?) The price of cat food has increased to almost 82 cents a pound from almost 58 cents five years ago.

New dog and cat foods are constantly being introduced. Seventeen percent of the brands that rack up $1 million or more in sales are eighties entries. Some of the new stuff is highly segmented. For example, there are diets for old dogs and young pups, fat pooches and thin ones, canines both urban and suburban. There's even fare for cats with a touch of class. This spring, Purina introduced Catviar, semi-moist, fish-flavored, lavender-colored stuff with ads based on snob appeal. An aristocratic cat sporting a dinner jacket and a monocle adorns the royal-purple package—flying in the face of current packaging wisdom, which, says Mansfield, is to show close-ups of cats' eyes and faces more and their total bodies less.

Cat-food advertising and colorful, decorative packaging can titillate, but it takes more than that to win over cat owners. According to a survey of pet owners conducted in the seventies, the two most important criteria are appearance and odor. The respondents shuddered at having to dig the glop out of a can with a "human" spoon—and then having to wash the offending utensil with all the "human" cutlery—and hated the barnyard odor of so much pet food, supposedly resulting from traces of manure left on incompletely washed animal parts. The pet owners claimed that what they most wanted was food that slipped easily from the can.

And what do cats and dogs most want? Different things, a Carnation Farms report found. Dogs may enjoy a little variation in their diets, but they don't actually need it, and can be maintained on a single diet for a lifetime. Cats, says Carnation—disagreeing with veterinarian Morris—may not need variety in their diets, either, but insist on it nevertheless, a state of affairs to which every beleaguered cat owner will attest. "When it comes to food," the report says, "the feline has a whim of iron and the ability to detect even the most minute changes in flavor." Far more finicky than dogs, cats have been known to starve to death rather than eat something they don't like, according to veterinarians. That's simply unheard of with dogs.

Finally, for those cat owners driven to distraction by their pet's picky eating habits, there is Catster, one of a line of computerized stuffed animals called Petsters. Created by Nolan Bushnell, the man who launched the video-game revolution in 1972 by introducing Pong, Catster can respond to clapping or one-syllable shouts, come when called, roam freely, and be programmed to be happy, sad, or frisky.

Are you listening, Morris? ▬

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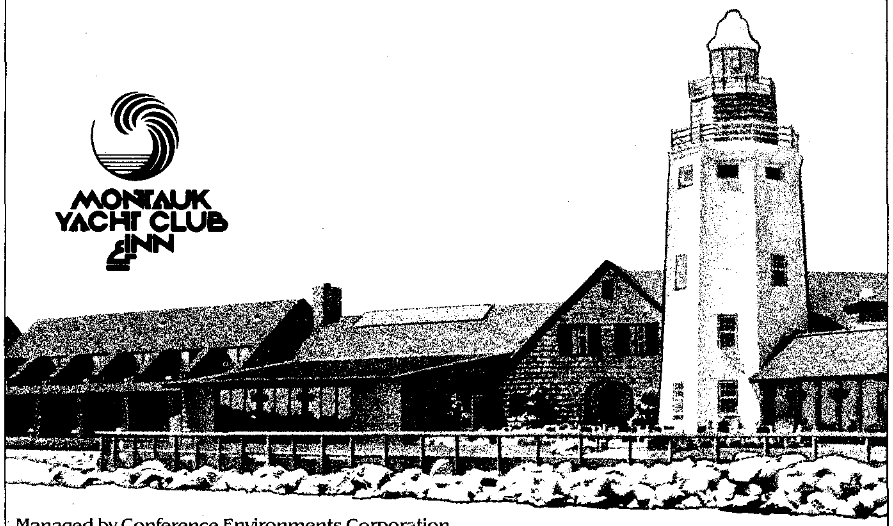

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FAST TRACK

OFF THE RACK

Going Banana

"I'M THE COMPLETE EPAULET man," says Mel Ziegler, co-founder of Banana Republic, which may be the oddest of all mail-order operations. "I don't follow fashion." Ziegler's company is famous around the rest of the country for its jungle-chic clothing, including pith helmets and tropical trousers, and its literate catalogues, but now Banana Republic is starting a New York invasion.

Three stores will open here next month, including a replica of a raj-era English officers' club on Broadway at 87th, an African lodge on Bleecker near Sixth, and a store at the South Street Seaport that will look like a tropical forest.

"It's shopping as theater," says Patricia Ziegler, the company's other founder.

Unorthodox ideas have always worked for the Zieglers: They started out in 1979 selling giraffe bolo ties, Gurkha shorts, and bush jackets at their first store, in Mill Valley, California; a second store, in San Francisco, opened the next year. The business became so successful that the Gap bought it in 1982 and kept the Zieglers on.

Three years and twelve stores later, they still put out their illustrated catalogue—filled with quotations from Virgil and Faulkner as well as testimonials from far-flung travelers. Much of the clothing is remade from material bought at government auctions overseas. "We turned hundreds of Basque sheepskin sleeping bags into vests, and they sold like crazy," says Patricia Ziegler. Some merchandise is sold as is.

Just back from the Middle East, the Zieglers have bought pounds of canvas buoy sacks from the Israeli navy and hundreds of World War II goggles for their New York stores. "We're very excited," says Patricia Ziegler. "They'll look great with the Serengeti skirt."

PEGGY TYRE

COMING UP

THE NATURAL

'MARY ELIZABETH! HI! HOW *are* YOU?" calls the waitress, a struggling actress, to Mary Elizabeth Mastrantonio, perhaps the only young actress in this city who has *never* been a waitress looking for a break. Since coming to New York from Chicago five years ago—a college dropout whose only credits were a Marriott Hotel production of *Camelot* and a job singing at Nashville's Opryland theme park—Mastrantonio, 26, has worked in five Broadway productions and held her own opposite such dominating performers as Al Pacino (in *Scarface*) and Kevin Kline (in *Henry V*). Now, in the Shakespeare Festival production of *Measure for Measure* at Central Park's Delacorte Theater (previews start June 21), she's playing Isabella, the novitiate who chooses her virtue over her brother's life.

Rehearsing at the Delacorte, she is struggling against the Puerto Rican Day parade that booms in the background and her fellow actors pushing their own interpretations. But later, at the Museum Café, after the waitress has reminded Mastrantonio of her own good fortune, she shakes off the tension and talks about her seemingly effortless success.

"Friends would have jumped at the roles I've had, and I was"—she clenches her fists, shakes her mass of tight dark ringlets, and screws up her wide eyes—"worried about just *acting*." When she started doing Broadway musicals, in 1980, she soothed her insecurities by using her clear, strong soprano "as a crutch—I knew the high C would redeem me." It did, and she was about to leave town with the *Amadeus* touring company in 1983 when Brian De Palma stole her away to play Pacino's sexy but innocent sister in *Scarface*. She's ambivalent about the film and has since turned down other offers ("I want to do a movie, but not a simpering girlie-girl part"), but the paycheck allowed her to devote about a year to Joe Papp's Public Theater, including productions of *The Human Comedy* and *Henry V* in the park. And now, after shooting the mini-series *Mussolini*, she's got the slack to do some more Public work, this time as an often unlikable character she's trying to breathe a little fire into.

"Isabella's entering the convent," she says, "but there has to be some light inside that makes you fall for her." Still, she'd hate it if the character ever *jelled*. "You can't lock into a certain delivery, because this is a *person*, who's *alive*." Then she smiles, and a curl falls across her brow, and it's clear why she's never waited on tables.

ERIC POOLEY

Photograph by Koni Nordmann/Contact. Illustrations: top, Guy Billout; left, Rob Stein.

NOTES FROM ABROAD

THE JET SET

THE YOUNG MAN WAS sitting in the lobby of a London hotel at midnight with nothing to do when a tall blonde walked by and asked if she could buy him a drink. He got up and joined her at a table in the empty hotel bar.

She wore a torn white "Be-Bop Club" T-shirt, and her right breast had bounced out. The young man gave it a long, hard look. She covered it with the lapel of her black tuxedo jacket and sank back in her chair. "So, like, what do you do?" she asked.

"I'm a stock trader," he said.

She smirked. "I never picked up anything good on Wall Street. It's like *forget it* down there."

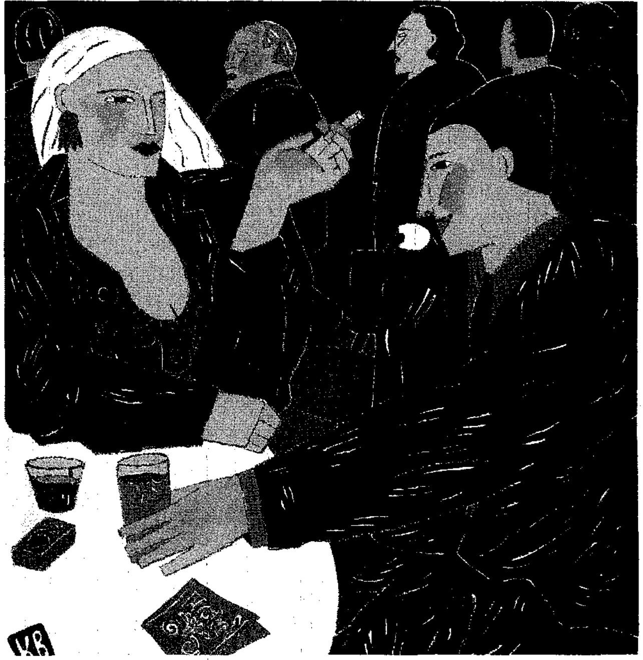
"Maybe you've been hanging out in the wrong place," he said.

She examined the heel of one of her scuffed white cowboy boots. "I have not been hanging out. I have been here a month. I am like bushed."

"Have you been walking all night?"

"No. I have been pushing my boyfriend in his wheelchair."

The young man ordered a gin and tonic and tried to hide his disappointment. The boyfriend and his wheelchair were waiting for the girl upstairs in a room.



"He is like, *forget it,*" she said. "He wanted to go to bed at like nine o'clock. He just got back from the third clinic we've been to. I think he's finally better."

Her name was Terry, and she said she was bored. Like the young man, she was catching a return flight to New York in the morning. But she wanted someone to talk to before she turned in. The trader asked what she was doing abroad.

"ALL WE DO IS travel," she said, frowning. "Ten months of the year. Last month, I turned 23 in Monte Carlo and *depression,* you know, forget it. Thank God I don't have to be a model anymore. You know, 'work' is like a four-letter word to me."

"W-o-r-k is like four letters to most people," the trader said. "So's play. Where'd you get all the money?"

"Oh, my dad owns an airline. Like, can you believe, when I was six, he sat back and made me fly a plane by myself?"

"Your father is a nut."

"Yeah! Like forget it."

Terry lighted a Gitane. "You can understand why I have to do all this traveling to get away from him."

"Sure," said the trader, still staring at her chest. "But you still have the life everybody else wants."

"But I can't stand it." She tore up her napkin and rolled the pieces into little balls. "It's like I don't have a home. Even when I'm home in New York, I feel like I wanna go home. Forget it. Maybe I'll just buy a deserted island and live by myself."

"I don't know if that would work."

There was a pause. She held herself tightly and then asked the young man if she could buy him another drink.

"Thanks, Terry. You're a soft touch."

"Yeah, well," she said. "Forget it."

PETER BLAUNER

HARD HATS

The Light At the End

THESE DAYS, PEOPLE WHO see construction trailers and steel fences in Central Park often assume that the city has embarked on another disaster, like the renovation of Wollman Rink or the zoo.

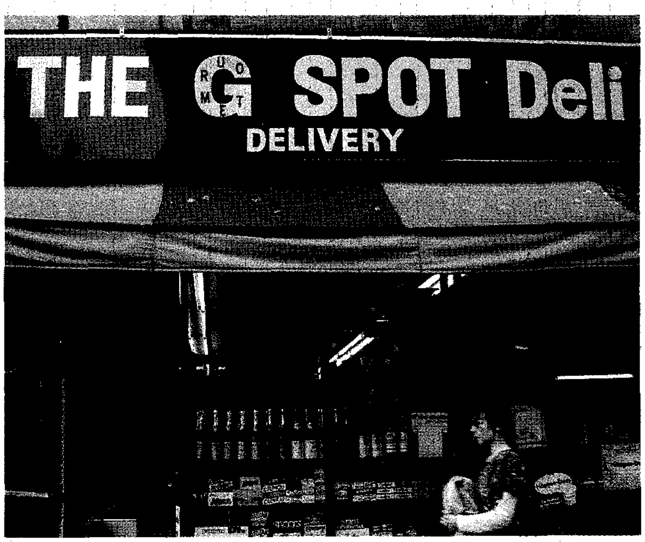
But for once, officials say, a project is working out.

Since last year, three of the park's ornate bridge-tunnels—including the ones near the Metropolitan Museum, the boathouse, and the southwest corner of the park—have been fenced off to pedestrians. The city is spending $1 million to replace the stone and cast iron in the bridges, worn down by the elements over the past 100 years.

"All the work should be done by August," says Tim Marshall, a Central Park administrator. "Especially if no unforeseen conditions arise."

Such conditions have sent other recent projects way over budget, but the department isn't worried. Renovation is already planned for 5 more of the park's 35 bridges. P.B.

STREET SEEN



Photograph by Bill Pierce/Sygma. Illustration by Karen Barbour.

SOCIETY

Causes and Effects

THE ETERNAL QUESTION: What to do at night if you're under 40, bored with clubs, and somehow connected to the Social Register set? The current answer: the junior-committee benefit, a party put on by young members of a charity or foundation.

Junior committees began to emerge several years ago, after adults gave a few discounted benefit tickets to their children. Young guests—like Christine Biddle, whose mother, Katharine Mortimer Blaine, has been a longtime member of the Southampton Hospital benefit committee—then decided to go out on their own. Today, almost every other cause has its own J.C. One of the newest groups, the Young Friends Committee of the Society for the Facially Disfigured (SFD), has 125 members: Its first benefit, in February, brought in 600 people and $40,000.

A Kips Bay Boys' Club junior-committee party

WHAT'S THE APPEAL OF a junior committee? Biddle suggests that her generation has returned to the values of its parents, but another member says, "It's a way of meeting people in a respectable way." Beyond that, she says, people go to the benefits because they "love to party."

Nevertheless, not everyone can join a junior committee. Membership is by invitation only, and to be "on that certain level," you must have either a name that brings in the A list or have pull with a company—like Guerlain or Seagram's—that can donate party favors and refreshments, as well as a willingness to work hard. "Junior committees aren't meant to raise vast amounts, but to get the next senior committee," says Biddle.

When the juniors become seniors, "we all get older and richer," says Christine, and if the junior committee has really succeeded in its purpose, the cause will have developed the right sort of enthusiast. "I'll probably always be a part of Kips Bay [Boys' Club, a noted charity]," says its junior committee co-chairman Scott Gress. "Even when I move out to the suburbs and raise my 2.3 children."

JENNIFER ROBERTS

CHOW

Napoleon's Birthday

535 MADI
Morrell & Comp

Peter Morrell at the new shop

SOMETIME THIS September, Morrell and Company, the well-known wine shop, will move from 307 East 53rd Street to 535 Madison Avenue, between 54th and 55th. The new space will be smaller, but Morrell (guided by its wine adviser, Peter Morrell) will be keeping a large inventory in a 20,000-square-foot downtown warehouse. The new store will look like the wine cellar of a Victorian gentleman. "But it won't be a stuffy store," says Roberta Morrell, president of the company. "We are not a stuffy family."

NAPOLEON'S 216TH birthday is August 15, and La Colombe d'Or (134 East 26th Street) will celebrate it with a Corsican festival August 12 through 17 in the Napoleon Room, the restaurant's party space. The all-Corsican menu will include broccio, a sheep's-milk cheese; several Corsican wines (Coteaux du Cap-Corse, a red, is said to have been the emperor's favorite); and a semolina dessert named for Napoleon's mother, Letizia. Dinner for two will average about $75, including wine.

AFTER A YEAR AS ONE FIFTH'S chef, Leslie Revsin has left after differences with owner George Schwarz. Schwarz says he asked Revsin either to reduce food costs by creating a simpler menu or to cut down on staff. ("She had a brigade," says Schwarz.) Revsin says she was excited about doing a new menu and did dismiss some help, but the real issue was "that he doesn't think a restaurant can make it on serious food anymore." ("Not true," says Schwarz.) Meanwhile, One Fifth has a new chef, Robert Durkin, formerly of Keens, also owned by Schwarz. Revsin is hoping to open her own restaurant.

BARBARA COSTIKYAN

PRICES

HERE'S WHAT SOME THINGS cost around town these days:

☐ Donald Duck comic books from the 1950s at West Side Comics (107 West 86th Street), $200 each.

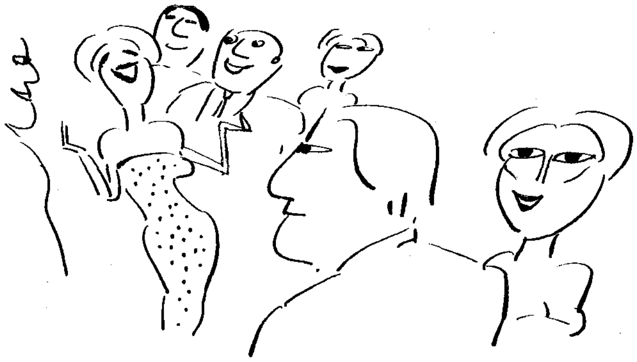
☐ Marbles at the Brooklyn Children's Museum (145 Brooklyn Avenue), 10 cents to $1.

☐ Gumby and Pokey dolls at Johnny Jupiter (884 Madison Avenue), $4 each.

☐ Hula-Hoop at Toy Park (112 East 86th Street), $1.59.

☐ Marilyn Monroe doll with mink coat and diamond earrings and necklace at F.A.O. Schwarz (745 Fifth Avenue), $6,500.

PEN & PENCIL



"You'll adore Daisy. She's an easy laugh."

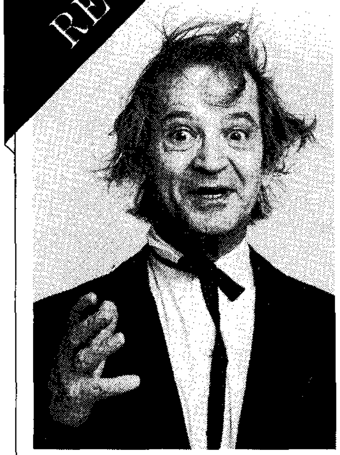
ANTHONY HADEN GUEST

Photographs: left, Cutty McGill; right, Rob Kinmonth

BY RUTH GILBERT

RUTH RECOMMENDS

Tango Argentino is at City Center June 25 through 30. Thirty Argentinean dancers, singers, and musicians flood the stage with Latin American pizzazz.



PROFESSOR IRWIN COREY

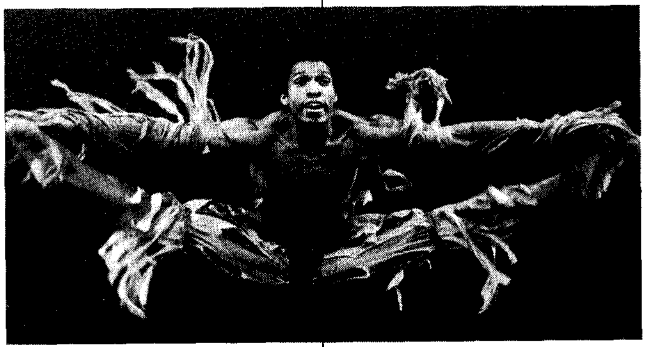
"The World's Foremost Authority" (on what, we'll never know) is at Caroline's through June 23, his first personal appearance in New York in three years. This versatile comedian was recently seen in Shakespeare's The Taming of the Shrew *in Stratford.*

'DISNEY SUMMER MAGIC'

Mickey Mouse, Minnie Mouse, Donald Duck, Goofy, and other friends gather on the stage of Radio City Music Hall for the summer's live spectacular starting June 21. There's also a new Disney feature film, Return to Oz.

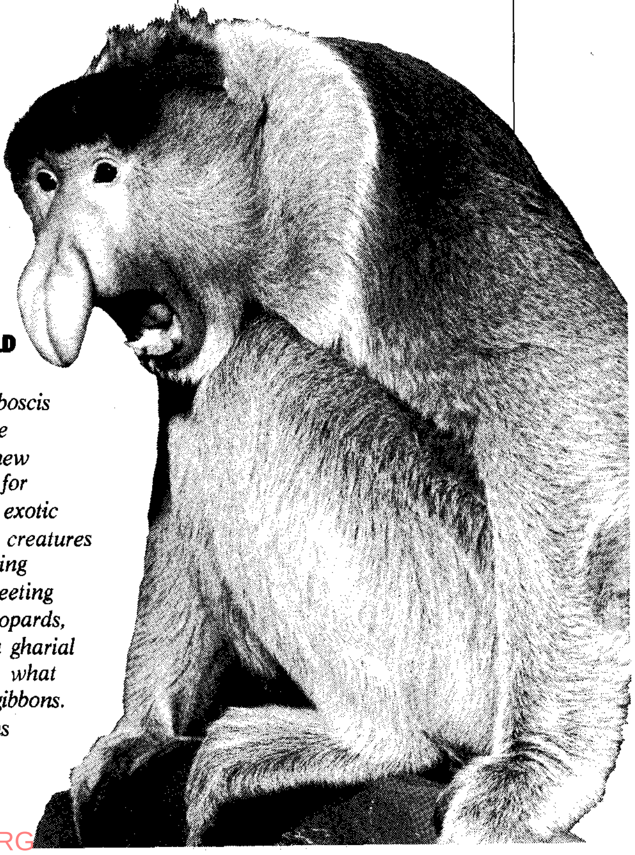
JANUS SUMMER FILM FESTIVAL

Ninety-eight unforgettable films are playing at the Carnegie Hall Cinema. Through July 6, the theme is New and Classic Japanese Cinema, and above is a scene from Masahiro Shinoda's Demon Pond, *being shown June 20 with* Ballad of Orin.



DANCE THEATRE OF HARLEM

Eddie J. Shellman stars in Talley Beatty's Caravanserai *during the company's engagement at the Metropolitan Opera House through June 29. And try to see the stunning and unusual version of* Giselle.



JUNGLE WORLD

Come see an attractive proboscis monkey in the Bronx Zoo's new indoor home for wildlife. Other exotic tropical Asian creatures are also looking forward to meeting you—black leopards, Malay tapir, a gharial (you'll find out what that is), and gibbons. The area opens June 22.

Photographs: bottom left, Martha Swope; bottom right, New York Zoological Society.

The Macabre Case of The MAN In the MASK

...And the Shadowy World of Andrew Crispo

By Anthony Haden-Guest

THE LE GEROS ESTATE IS IN TOMKINS COVE, ROCKLAND County, a domesticated terrain with nostalgic hints of upstate New York wilderness. The grassy lawn alongside the house runs into woodland, and the eastern boundary is a cliff that drops steeply to the Hudson. Strictly speaking, the five youths hiking through the grounds on March 17 were trespassing, but it was a holiday—St. Patrick's Day—and they were keen to see those pre-Revolutionary traces that give the place a local reputation. These include the former site of a hotel—one guest, supposedly, was George Washington—and a small stone smokehouse.

The smokehouse was where they found the carcass. It was lying beneath a charred door and had been stripped by voracious raccoons. (David Le Geros, who had been asked to look into the smokehouse by his elder brother, Bernard, had earlier described the remains to him as those of a large animal, a Great Dane, perhaps, or a deer.) The hikers inquisitively shifted the door, and what they saw was grisly. It was a human corpse wearing a black leather mask.

The police verified from dental records that the body was that of Eigil Vesti, a 26-year-old Norwegian whose disappearance had been reported three weeks before. A few days later, 22-year-old Bernard Le Geros was arrested on the basis of various tips and his own persistent calls to the police.

After his arrest, Le Geros said that it was he who had fired the two rifle shots that had ended Vesti's life, but that his employer, Andrew Crispo, a 40-year-old art dealer, had been the actual architect of the act. Bernard Le Geros is now in the Rockland County jail, charged with second-degree murder. He has pleaded insanity. He is also facing charges in an unrelated case brought by a student who claims he was kidnapped and sodomized last September. Crispo, who has also been charged in this case, surrendered his passport and was released after posting $100,000 bail.

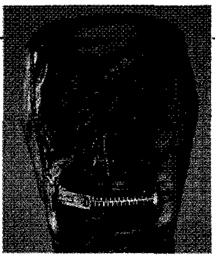
Though Crispo is being investigated in the Vesti case, he has not been indicted. Rumors wafting through Manhattan suggest he is being protected by powerful persons. This is not the case. The rules of evidence do not allow the statement of one participant in a crime to be used as sole evidence for conviction of another. Kenneth Gribetz, the Rockland County district attorney, will have to come up with a more solid case if he is to indict Crispo.

The rumors about "protection" are not the only exotica that have attached themselves to this case. Tales about everything from snuff films to networks of necrophiliacs, anonymous smears of various prominent homosexuals, and even a threatening telephone call poured in as I pieced together the strange, sad story of Andrew Crispo.

THE ANDREW CRISPO GALLERY SITS IN THE FULLER Building at 41 East 57th Street—"the crossroads of the art world," in Crispo's jaunty phrase—and it's a handsome place, with chastely seductive walls, flattering to art. This afternoon, though, it had a vaguely sepulchral air, unlit, with artworks stacked higgledy-piggledy against the walls. Andrew Crispo was picking his way through with an aggrieved look. "This is

Crispo: *"I try not to think about the besmirching gossip and headlines because when I do I get a feeling of hopelessness which is unimaginable."*

PHOTOGRAPH BY HARRY BENSON



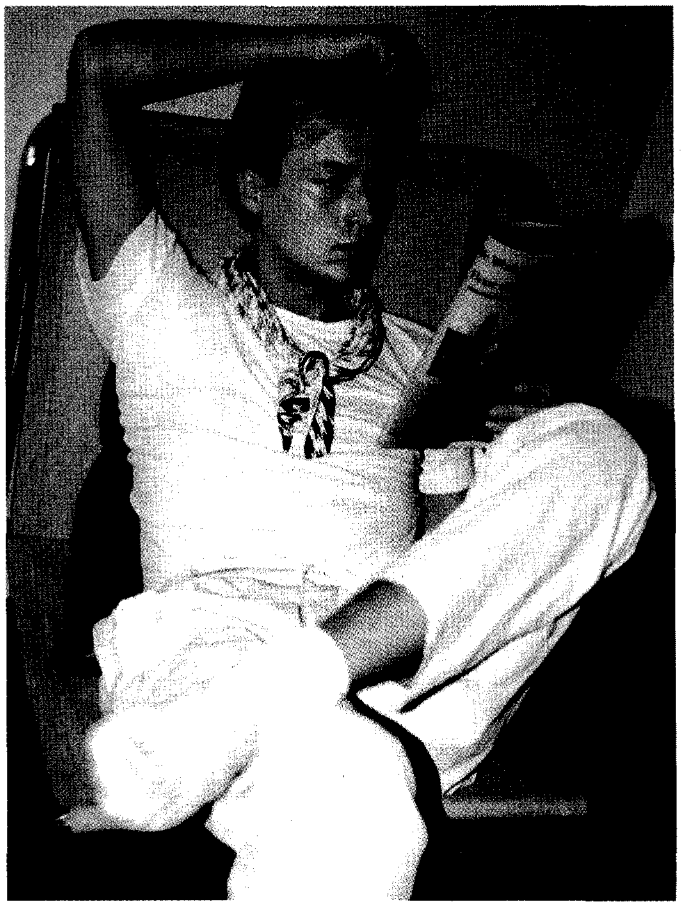
THE MACABRE CASE OF THE MAN IN THE MASK

only my third time back here since this whole thing happened," he said.

Some paintings were still hanging on a far wall, part of the exhibition he was installing the day the police came. It was to have included nineteen Picasso plates, and it had a theme. "Oddly enough," Crispo said, "the theme was masks."

This was our first meeting. The art dealer looked conservatively *sportif* (blue blazer, tan slacks, white shirt, sober tie), while his demeanor was an odd balance of high tension and aplomb. He has a powerful neck and shoulders, a soft, recently acquired belly, and an engaging smile, a bit belied by the beads of sweat on his sallow forehead, the darkly darting eyes, the fingers foraging in the pack of Benson & Hedges.

We sat in a crimson-walled inner office, with shelves of art books and a clutter of art pieces and memorabilia, including what Crispo told me was "the first sculpture Georgia O'Keeffe ever made" ("She gave it to me. The Rockland D.A.'s investigators broke it"); a ball cock taken from a bathroom cistern, "because I like the shape"; a black, horned African fetish; delicate Japanese trays; and a tiny Raggedy Ann doll (which Crispo calls Little Orphan Annie) beside a furry clockwork monkey, which takes him straight back to the Philadelphia orphanage where he was deposited at birth, 40 years ago.



Victim Eigil Vesti.

This was St. John's. The monkey evokes the sleety day the orphans had been taken to a department store for Christmas. They had sat in Santa's lap and chosen presents. The next day, the nuns had lined the boys up—"it was like a military school"—to inspect the goodies. Most of the boys had piles of stuff. Crispo, who was "eight or nine," had only a furry monkey. A nun called, "Will Andrew Crispo step out?" He did so, and became the subject of a lecture. "I was an example of 'non-greed,'" he said, and doubled up a fist. "Boy! Didn't they all give it to me afterwards."

> **"He would have liked to have been a TV fashion designer. He wore what people would be wearing two years later."**

Crispo had foster parents for a short time, but it didn't work out. He stayed within the state system until his middle teens, when he got a job as a clerk with Judge Adrian Bonnelly, whom Crispo calls his "white-haired angel." It was Judge Bonnelly who told the young man that Crispo's father was a man of French descent, that the name Crispo came from his Italian grandmother, and that his mother, who had been sixteen when he was conceived, was now married with three children.

"Do you want to meet your mother?" Bonnelly had asked him. "I told him I wanted to think about it," Crispo said. "That was the only sleepless night I have ever had." His answer was no. One reason was "I didn't feel like knocking on my mother's door." The second was that he "felt very independent. I had the wonderful feeling of being *me*."

The past was the past. Crispo, a closed-off youth (who was, in later years, contemptuous of psychiatrists), focused strictly on the future. In 1963, on the day after he chose not to meet his mother, he met someone who was to play a part in his future—Arthur Smith, a coolly handsome young man three years older. Smith, the son of an engineer in Auburn, Georgia, worked in Manhattan for Edward Garrett, a highly regarded dealer in antique furniture. They took a liking to each other, and Smith suggested Crispo room with him in New York. Crispo, who had not been drafted ("I told them I was gay"), moved in five months later."I really didn't want to live in Philadelphia anymore," he said. "There was nothing I could invent or create." He and Smith have been sharing quarters for 21 years.

CRISPO ARRIVED with no job but with ebullient confidence. "I walked down Fifth Avenue, because that was where all the stores were," he said. "I got a job in Georg Jensen the very first day." Jensen's, the modern-design shop, hired Crispo as a stock boy. Soon, he was helping dress windows and fix table settings. One day, he helped an elderly man ("He reminded me of Judge Bonnelly") buy a blue-and-white cup and saucer.

Some time later, he was walking from Jensen's, which was at 53rd and Fifth, to meet Arthur Smith at Garrett's, which was at 57th and Lexington, when his attention was caught by something in a second-floor window: a painting of a clown in a top hat. "I walked upstairs," Crispo said. "I had never *been* in an art gallery before. And there was this same white-haired man."

Crispo introduced himself to the man, art dealer Maynard Walker, and asked about the clown, which was by the American painter Walt Kuhn. "I called him Walter Kuhn," Crispo said. "So Walker said, 'Out!' I said, 'What?' He said, 'It's *Walt*. Out! But come back tomorrow.'"

Crispo began visiting the gallery often. "Every time I went, there was this one drawing sitting on the mantel," he said. "I asked, 'Who did that?' He said, 'Robert Henri. Do you like it?' I said yes. He said, 'Its price is $350, but I will let you have it for half!' I said, 'I can't afford that.' 'You can pay me $10 a week.'"

So it began. Another beginning was a job at Edward Garrett, where Crispo replaced Arthur Smith, who had joined the decorator Billy Baldwin. "Andrew is much better at selling than I ever was," Smith said. Indeed, yes. One day, Maynard

Inset photograph by Donal Holway.

Walker told Crispo, “I have a gift for you. But there are conditions.” The gift was *Trees,* an oil painting, also by Robert Henri, and the conditions were that Crispo could keep the painting, but if he chose to sell it, he would have to use the money to buy more art from Walker. “I told him I liked it, but not that much,” Crispo said. “And I sold it for $1,500 the very next day. He was quite taken aback. He sold me a number of items. I sold most of them. Some I couldn't part with.”

Crispo was thus launched on the lowest rung of dealership—running, or schlepping, which is buying works inexpensively from one gallery and selling them at a small markup to another. It is a fine enough way to develop an eclectic eye and to accumulate information, and Crispo's appetite for information was boundless. He had taken his first trip to Europe—Munich, Barcelona, and Rome—when he was eighteen, and, on later trips with Arthur Smith, he went to England, France, and Russia. “Andrew was crazy about the Kremlin and the Pushkin museum,” Smith said. “We looked at Victorian furniture. We looked at houses, art. Everything.”

A youth adrift, with a history of suicide attempts, Le Geros was fond of such utterances as “I come into the room like death.”

Andrew Crispo's ambition and his desire for artworks were also growing. He spent $9,000 on a Louis XVI desk from Edward Garrett, who told Crispo that he was moving his business to Palm Beach and offered to take him there. Crispo pondered the offer but rejected it. “I decided to go into dealing full-time,” he said. Then, at the urging of George Perret, who worked at the ACA Galleries and who had dealt with the forceful young man on various occasions, he was hired by ACA's owner, Sidney Bergen. “He had a very good eye,” Bergen said. “He was very charming, he knew how to treat customers. He was a happy-go-lucky kind of kid. A bit nuts, of course. But who isn't—in the art world?”

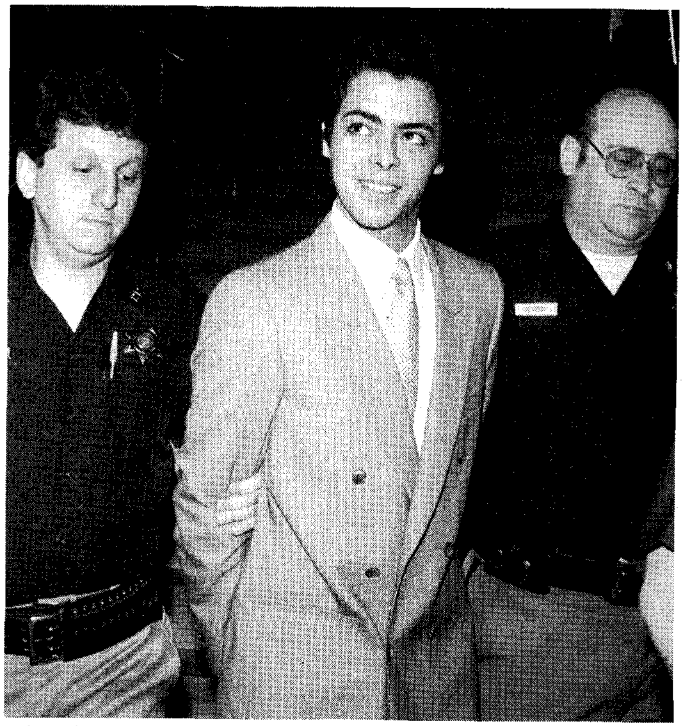
Others in the art world felt less warm. “He would come over and buy four or five little drawings,” said a Paris dealer. “He would spend $2,000 and maybe make $2,000 on the trip. But nobody liked him. Then, suddenly, he opened this huge gallery. To everybody's amazement.”

The amazement was, indeed, widespread. “When Andrew told me he was opening his own gallery, I told him, ‘You're out of your bloody mind,’ ” said Perret, a courtly man who was once an actor. But Crispo was nothing if not persuasive. Perret joined him as a public-relations man and as an organizer of exhibitions, the first of which opened in May 1973, five months after Crispo had bought the place on East 57th. It included a Magritte bronze; sculpture from New Guinea, the Hellenistic world, and ancient Egypt; and a piece by Nancy Grossman that shows a human form masked and bound in leather. The theme of the show, and its title, was “The Torso.”

ANDREW CRISPO'S RISE FROM SCHLEPPER TO ASsistant to owner of an impressive space had been rapid, and shadowy rumors clung to it from the beginning. “We never knew where the money came from,” said Peter Brown, once a manager of the Beatles, and a close friend of Crispo's in those days. “We used to tease him by calling him Funny Money, which he was amused by. He loved the mystery of us not knowing.”

The truth was less exotic. Josephine Gershman (now remarried but at the time a well-to-do widow of a real-estate man, and a collector who had met Crispo before his ACA days) had approached Crispo and offered to fund the gallery with $250,000. She actually came up with $60,000, but this was adequate seed money.

“Our only competition for the space was a massage parlor and the OTB,” Crispo said. Not that he would have communicated such stuff to Peter Brown. Crispo's mystery-mongering and his glee at the speculation that the gallery was a front for money laundering were already characteristic.



Bernard Le Geros at his arraignment.

The first show to attract really widespread attention was “Pioneers of American Abstraction.” Among loan pieces on view was a watercolor by Charles Demuth that had recently been acquired by the Baron Heinrich (Heini) von Thyssen-Bornemisza. Crispo said he had misspelled the name, and this was brought to his attention by a middle-aged foreigner in the gallery.

How did the man know? “Because I am Baron Thyssen,” he replied, according to Crispo, who does a Teutonic accent rather well. “He bought several paintings,” Crispo said. “My rapport with the baron was immediate.” Other sources suggest that, on this first visit to the Crispo gallery, Baron Thyssen was actually taken care of by Crispo's longtime friend and business associate, a slight, dark-haired man called Ronnie Caran.

At any rate, a most fortunate connection had been made. Baron Heini von Thyssen, now 64, has holdings in steel, armaments, and much else, which makes him—depending upon whether you believe him or his ex-wife, Denise—worth either several hundred million or $1.2 billion. The fortune was founded by his grandfather, a steel magnate, and built up by his father; the title comes from his Hungarian mother. Heini Thyssen, a genial, soft-spoken man, lives mostly in Lugano, Switzerland, sometimes in England, and, more relevantly, has built up a collection of works by old and modern masters that is second, as private collections go, only to that of the queen of England.

The Demuth he had bought earlier and the four paintings that he now got from the Andrew Crispo Gallery were the beginnings of another surge by this exuberant collector. Thyssen had decided to bulk up a collection of early-American modernists, and Crispo was right there on the curling wave. Emboldened, Crispo decided to rent the space just upstairs on the third floor, formerly an office for the New York Jets. “Andrew told me he wanted to knock a spiral staircase through,”

Photograph by Al Robbins/New York *Post.*

said D. Thomas Bergen, a financial adviser to artists and galleries. "He asked my advice. I strongly advised against expanding." Crispo did it anyway.

A complication now arose. Baron Thyssen had a private dealer in Europe. This dealer, a dashing Italian named Franco Reppetti, was having a far-from-private alliance with Denise, the baron's fourth wife. The baron, who not only loved his wife but was unwilling to contemplate the trauma of a fourth divorce, still allowed Denise veto power over many of his picture purchases. This meant that European dealers found themselves having to cut in Franco Reppetti.

As soon as Reppetti realized that millions of dollars that would formerly have been sunk into European art were being put into American works, he flew to Manhattan. "I admired his honesty," Crispo said. "He came and said, 'Andrew, you want to sell pictures to the baron? You pay me a commission.' I said, 'Franco, forget it! I'm not interested.' And for one year, the baron didn't buy a thing from me."

But Reppetti's hold on Baroness Thyssen was already weakening, and, for him, things ended poorly. In June 1977, she was in Manhattan, supposedly holed up at the Waldorf, and Reppetti came to the city to get her back. Rebuffed, he moved into a friend's apartment in the Meurice on West 58th. He arrived one day with a small suitcase and some very pure cocaine.

Reppetti's fatal dive took place some hours later. He was found sprawled over the roof of a Volkswagen van in his underpants. The small window through which he had plunged had been opened with such force that it remained stuck. None of his acquaintances believe Reppetti jumped. "Franco would never be seen in public in his underwear like that," declared a young Italian noblewoman who lived in the Meurice at that time. "He was so fastidious."

The body was identified by Diane von Furstenberg; the cause of death was listed as suicide. Heini Thyssen arrived in New York and arranged for the corpse to be flown back to Italy. Andrew Crispo took care of the details. Because Thyssen had bought such a huge casket for Reppetti, Crispo said, he found that a special plane would be necessary. It would cost $150,000. "Isn't that a bit expensive?" he asked Thyssen. He said that the baron, contemplating all those commissions he had given Reppetti, said, "Believe me, it's a bargain."

ANDREW CRISPO WAS NOW BARON THYSSEN'S main man, and the volume of business he began to do was prodigious. "In just one month [Thyssen] spent $3 million," Crispo said. Most of the paintings would come from other dealers, but they would always be routed through Crispo, whose minimum take would be 10 percent, though with judicious markups, this could rise much higher.

The nature of Andrew Crispo's relationship with Baron Thyssen has been the source of unending dark speculation, especially among rival dealers frustrated at shelling out commissions. Specifically, it is said that Baron Thyssen, four marriages or no, shared interests other than art with Crispo. These rumors are baseless.

The reality is more mundane. "Crispo is an intelligent man. He can be amusing," said an Establishment dealer, and a Crispo foe. "But above all, he had the time to devote to Thyssen. Crispo's and his assistants would go to London, or to Lugano. They were arranging for his cars to go to the airport, things like that. This is something that the really wealthy are subject to. They travel, they have no fixed focus. Crispo and his assistants were running around being Thyssen's kind of . . . little gnomes."

Crispo was also now increasing his leverage and his risk by buying major paintings, assuming that he could resell them to the baron. A Jackson Pollock, for instance. "It was a Pollock nobody wanted, because there had been a different painting with the same title in the catalogue," Crispo said. "Everybody thought it was a fake. But I looked at it. It was silver and black, with a magical red dot. It *had* to be a Pollock."

He researched and found a photograph: Jackson Pollock standing beside this very canvas. "I paid $70,000 for it. The baron paid me close to $100,000. I sold him the Pollock and a Holbein rondelle within the same minute. I am not ashamed of any picture I have *ever* sold the baron."

An event in 1979 cemented the relationship. Crispo had been approached by Roy Cohn, who would later become his lawyer, about an arts complex in Perth, Australia, that had run into problems putting together an inaugural show. "I telephoned Heini," Crispo remembered. "I asked, 'Do you have any business interests in Australia?'

"'Well, yes, I have a sheep farming . . . shipbuilding . . . some businesses.'

"Why don't you lend some paintings, Heini?"

So Thyssen, who had been building up his modern collection fairly unobtrusively, went public. "He said, 'Pick what you want'—he gave me a free hand," Crispo said. "The show went on tour. The baron chartered a Lear. It was wonderful."

It is easy, in hindsight, to say that the Thyssen connection was at once a blessing and a curse. Andrew Crispo was both thin-skinned and cocky, spendthrift and niggardly, and these contradictions were exacerbated by his position of strength. "He was rude to museums," said a former associate. "He would alienate possible clients." Also, even in this wily world, Crispo had a slightly gamy reputation. One vendor of old masters claims that Crispo proposed they join in a "ring" operation, essentially an agreement among dealers to keep down prices at an auction (Crispo denies this, saying, "All of the fun is buying and selling"). He was not proposed for membership in the clubby Art Dealers Association. "We always found him a bit . . . off," an Establishment figure said.

But Crispo appeared to revel in this. "He was a consummate wheeler-dealer," a past associate said. George Perret said there were dreams of luring de Kooning to the gallery. Instead, Crispo brought in Lowell Nesbitt, an artist popular with the public.

But mostly, there were the deals for the baron. At one stage, the eclectic dealer even held some of the baron's gems, including the Star of Peace, the eleventh-largest diamond in the world. Crispo says the baron intended to plow the money into art. The problem was that Crispo was not buying pieces outright, but making down payments. His complex finances involved dealings with several banks, including the Bank of New York, and arrangements with art-financing specialists such as Gideon Strauss at Rosenthal & Rosenthal and Martin Ackerman at Sovereign American Arts. "I would hedge the money coming in by going out and making commitments to purchase," said Crispo. "I guess you could say I got ahead of myself. It got to be what you could call margin buying." "Andrew thought the Thyssen thing would go on and on forever," an associate said. "He thought he *was* Baron Thyssen." The orphan commended for "non-greed" wanted everything good and fine he could lay his hands on.

ANDREW CRISPO'S PRIVATE LIFE WAS APPROPRIATELY stylish. He bought a house on Gin Lane, in Southampton, where his immediate neighbors include Gloria Vanderbilt, Alfred Taubman, and Roy Lichtenstein. But his life remained intensely private. By his own wish, he met few of his neighbors, not even Lichtenstein, although he sold Steve Martin a Lichtenstein and the Franz Kline in front of which the actor was shown cavorting on a cover of *Rolling*

Stone. His house ("I stole the name from Cole Porter") is called No Trespassing.

In part, this secrecy seems to have grown because Crispo's social mores were also changing. When he came to Manhattan, Crispo had been fairly guarded about his homosexuality. "He had a very Upper East Side mentality," said photographer Christopher Makos, who exhibited at the gallery in 1979.

Privately, Andrew Crispo had always loved games. "He had a mischievous mind—I'm sure it was only mischievous then—and he used to love to play tricks on people," said a friend who shared a Southampton beach house with Crispo in 1973. "Everything had to be a game—I mean, if something was simple, then it was dismissed." Sometimes the youthful-looking art dealer would hitchhike, pretending to be a college kid. That sort of thing. "Andrew could border on the naughty," the friend added. "But I never saw any wickedness in it."

But as the seventies slid into the eighties, Crispo became more tense. "When I first met Andrew, he didn't even smoke," an artist said. "Soon, he was drinking pretty heavily." Also, he had never enjoyed cocaine, but one summer in the early eighties, he began to use it with a couple of youthful assistants. "It wasn't a habit. It was a dependency," he said. "It used to make me feel good. I always kept too much inside me. It made me talk. It made me open up to people."

But cocaine, chronically used, is, of course, a personality-altering substance, as is heroin, except that where heroin induces a vegetable calm, cocaine brings out a febrile animalism. Sensitivity can slide into paranoia, while overconfidence—another trait not exactly foreign to Andrew Crispo—can balloon into a reckless sense of invulnerability.

Certainly, Andrew Crispo was subject to ups and downs. Lowell Nesbitt and other artists used the word "mercurial." "He is hot and cold," said a former assistant, Susan Slack. "He could blow up at you one moment. The next, it was over." Also, his private mind games were moving a bit beyond the mischievous. In one, he would appeal to the compassion of a would-be lover—the straighter-seeming the better—by pretending to be a straight whose young wife had taken her own life and that of a baby daughter because she had believed him dead in a plane crash. Crispo would claim he had been unable to get it together with a woman since. (Crispo denies this. "It's not my style," he said.)

Crispo and Arthur Smith left the Upper East Side in the summer of 1982. They took up residence (though now, essentially, in separate quarters) in a penthouse next to a printing-ink factory on West 12th Street and the river. The neighborhood includes nightspots of no specific sexual orientation, like the Roxy; bars for admirers of leatherwear, like the Spike; and hard-core establishments such as the Mineshaft and the Hellfire club.

It is not surprising that Andrew Crispo's grasp of his business affairs was beginning to falter. Creditors claim they were finding it more and more difficult to collect even small sums. Several years ago, for instance, the Parrish Museum in Southampton printed a catalogue reproducing in color several paintings lent by Crispo's gallery, and was not paid by Crispo for months. His Southampton house appeared so unkempt that summer that a neighbor, thinking the owner had fallen on hard times, considered putting in a bid. Crispo said he refused such a bid.

Andrew Crispo began to get increasingly entangled in lawsuits with other dealers. He sued and was sued back. He was sued by Christie's. He sued Martin Ackerman over the ownership of a number of paintings. (Ackerman said this case has been dismissed. Crispo says it's being appealed.)

Early in 1984, the Bank of New York, claiming that Crispo owed it $700,000, enforced a lien on nine paintings. The bank got its money, the liens were lifted, but Crispo was holding

Even as Crispo's problems grew through 1984, he held onto his possessions with ferocity. Lawyer Stanley Arkin was addressing the IRS problem. "I finally had a deal worked out," he said. That was before a corpse was found in Rockland County.

Crispo at his East 57th Street gallery.

Photograph by Harry Benson.

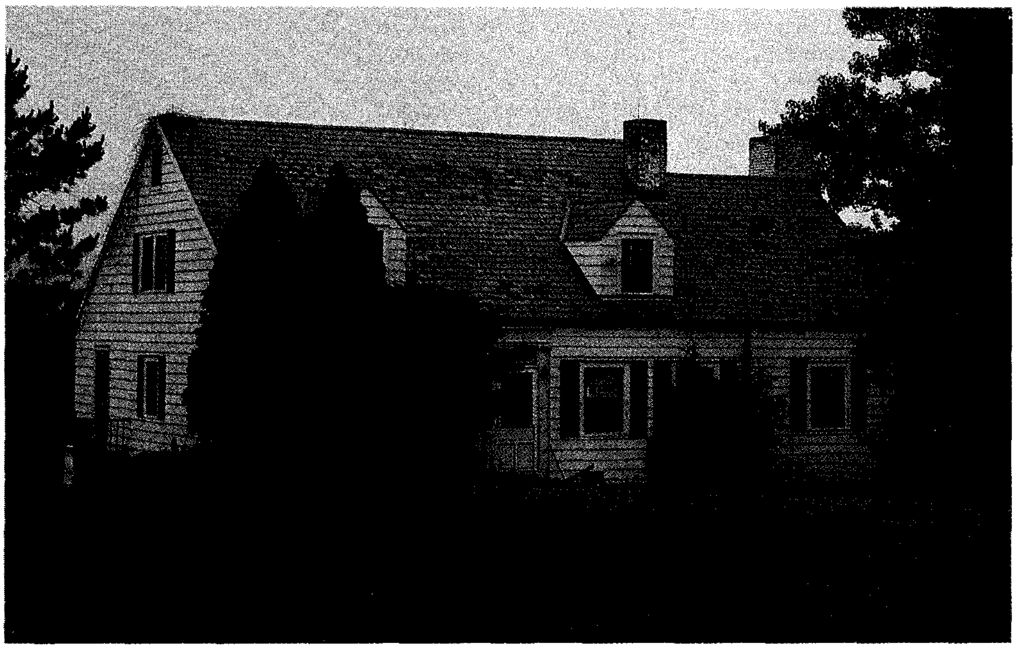
several pieces intended for the baron, whose confidence in his eager-beaver dealer was thereby punctured. As of now, the baron is owed both for art that he has paid for and has not yet seen, and for art that has been sold through Crispo and for which Thyssen has not been paid. Crispo acknowledges these debts.

Most important, the IRS—supposedly tipped off by a fired employee up on a cocaine rap—started investigating allegations that Crispo had withheld taxes on as much as $10 million in income. Roy Cohn is no longer on the case. "We're too busy," he told me. "We're not equipped for a 24-hour service. I just can't handle a pileup of cases that don't seem to me to be particularly significant."

Cohn was replaced by Stanley S. Arkin, who was described to me by a frequent opponent, U.S. Attorney Rudolph Giuliani, as "creative, straightforward....He can take very adversarial positions for his client in a way that does not involve the ego of the district attorney."

Some galleries began to refuse to deal with Crispo, except by cashier's check. In June 1984, Lowell Nesbitt left Crispo's gallery after nine years.

"All those legal actions," Nesbitt said. "He didn't have any time left to sell Nesbitts. As the recent figures clearly showed."



The Le Geros home in Tompkins Cove.

Le Geros's role evolved. Crispo had words with a youth at the gallery. Afterward, Le Geros, glowing with pleasure, told an employee, "Andrew let me beat the guy."

Just how inevitable were these travails? Clearly Crispo's overhead was considerable, what with Southampton and West 12th Street, the $17,000-a-month rent on the gallery, and the $12,000-a-month payroll. It couldn't have helped that, toward the end of 1984, Crispo (according to Bernard Le Geros) was buying three and a half to seven grams of coke daily at, say, $90 a gram.

Andrew Crispo refuses to blame his problems on cocaine. Indeed, he still cheerfully asserts that it pulled him through some dark times. But cocaine can encourage a withdrawal into the equivalent of a feudal fiefdom, and Crispo seemed oddly unwilling to pay his bills. He had large holdings in properties (in the early eighties, for instance, he bought a slice of a horse farm in Southampton) and, of course, in art. "He only had to sell a piece," a former associate said. "I would say, 'Sacrifice one to save the many.' But he just couldn't let anything go."

This trait—rather endearing in a dealer, on the whole—was part of Crispo's makeup from the beginning. He still has the letter of reference from Where in the World?, a Philadelphia curio store where he had worked part-time. He has postcards from his first European trip.

He hauled out the Robert Henri that he had bought from Maynard Walker 21 years ago ("I haven't looked at this for 10 years") and indignantly showed me the Louis XVI desk ("Signed by Avril. And vandalized by the Rockland cops") that he bought from Garrett for $9,000.

Even as Andrew Crispo's problems grew through 1984, he held onto his possessions with ferocity. Stanley Arkin, meanwhile, was addressing the IRS problem. "I finally had a deal worked out," he said. That was until a corpse was found in Rockland County.

EIGIL VESTI, THE only son of a close-knit family in Oslo, Norway, had made up his mind to go into the fashion business when he was in his middle teens. Preferably in Manhattan. He made his first attempt in the winter of 1982. "We met at a party in the Underground," said Denis Hand. "It was given by Ludovic Autet for the designer Gustavo Novoa. Eigil had only been in New York a few days. But he always got into the middle of things, somehow. He was open and loving."

Denis Hand, who, by his own account, "manages designers and celebrities," kept in touch with Eigil, who was 23 and was trying to get into the Fashion Institute of Technology as a merchandising student. "He failed the examination," Hand said. "He spoke good English, but his written English was shaky."

He returned to Norway. His mother found him a job on a couple of long-distance cruise ships, the *Saga Fjord* and the *Vista Fjord*. Eigil ran the ships' boutiques. The following year, he returned and passed directly into FIT.

"I saw Eigil the first day he arrived," said a green-eyed southern girl whom I shall call Lisanne. "He was so striking-looking—everybody was bowled over. I went up and asked, 'Are you gay?' And he said yes." Lisanne decided they should be best friends anyway.

A close friend of Eigil's, a serious youth whom I shall call Jess, said, "Eigil put polish on me. I was rough around the edges. He knew what wines to drink."

Photograph by Paul Albano.

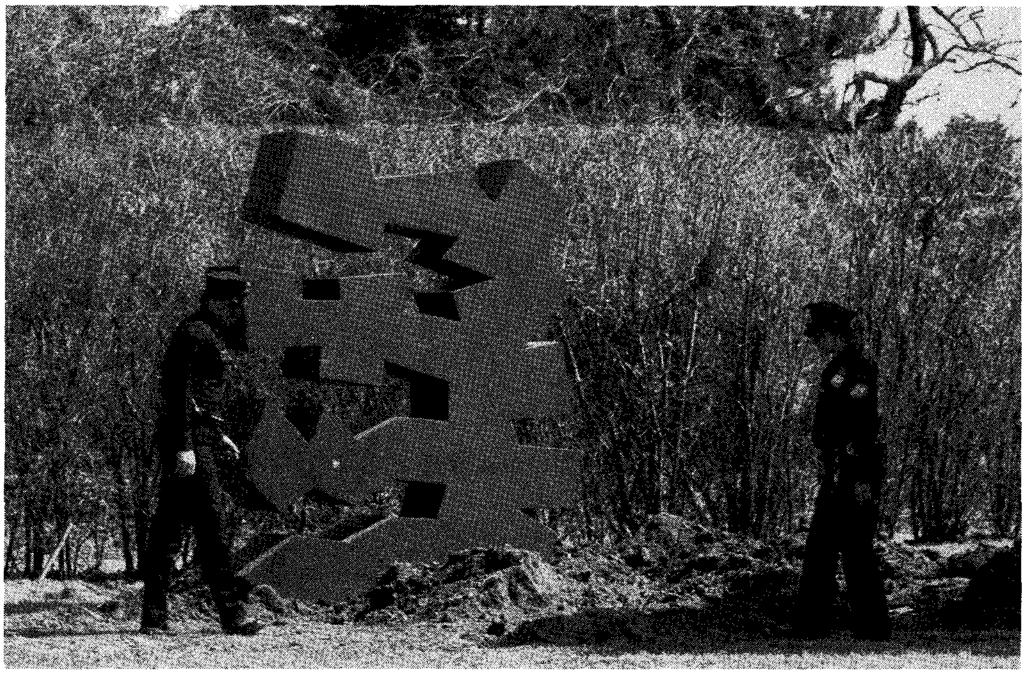
Eigil confided his dreams, which were harmless enough. "He would have liked to be a TV fashion designer, like Nolan Miller at *Dynasty*," Jess said. "He had a flair. He would always be wearing the belt or the sunglasses that people would be wearing two years later."

The months passed, and Jess became aware that Eigil was being attracted to a different crowd, people with whom Jess felt ill at ease. "The glitter people," he called them. Last spring, for instance, *Hamptons Newspaper/Magazine* carried a photograph of Eigil and a couple of fashion models at Area (whose theme-of-the-moment happened to be confinement, psychological and physical). "Eigil wanted comfort," Jess said. "He liked the feeling of a wad of twenties in his pocket."

Dallas Boesendahl, who is best known as a professional party-giver, is one of those whom Jess would describe as "glitter people." He grew close to Eigil but denies that Eigil was normally a club type. "He was big on dinner parties," Dallas said. "Theater, movies." He was not inclined toward hard drugs. "It was a big thing for Eigil to walk down to the Hudson, sit on a pier, and smoke a joint," Dallas said.

"He was a romantic. I took him to a little town upstate once. It was the first time he had been out of Manhattan. He said, 'This is just like in a book.' " Others mentioned his inquisitiveness. "He would talk to bag ladies and winos," said Jess. "He said he wanted to know about *everything*."

It's unclear which of Crispo's tales are cold truths and which are feverish images magnified by the crystal lens of cocaine.



The stone house where Vesti's corpse was found, and the sculpture at Crispo's Southampton home under which the police dug.

Eigil was also working part-time. In the fall of 1984, he took a job selling in the showroom of the Seventh Avenue designer Nicole Miller. "Eigil was quite a flirt. He adored all the girls. He was pleasant, and he always had a nice thing to say, a smile on his face," Miller said. "We even sent him to Los Angeles in January. But he wasn't a hard worker. More like a spoiled kid, actually." Finally, he was let go at the end of January. Was he bothered? "Not at all," she said. "It was as if everything was a game."

Perhaps. Both Jess and Lisanne had a sense that Eigil had drifted toward some darker stratum. "He told me that he had been to a dinner party, and that he had been drugged," Lisanne said. "He had simply lost eight hours. But he felt that he had been sexually used."

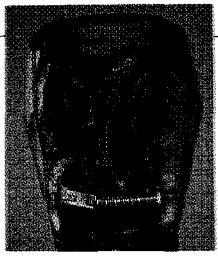
He told the same story to Jess, adding—to Jess's astonishment—that he had seen the same people again. "He had been back," Jess said. "It was unbelievable."

They knew that Eigil was facing problems. He was about to be graduated from FIT, for instance, and would need a green card. "Maybe we should get married," he would say, mostly jokingly, to Lisanne again and again. Suddenly he stopped. "The green card is being taken care of," he told her.

BUT THIS WASN'T THE ONLY PRESSURE. EIGIL'S parents were keen that he return to Norway, and Eigil himself seemed to have soured on the New York experience. "He was nervous," Jess said. "He began to face reality, and he couldn't stand it. He was suffering from strain. I guess he was weak. His dream was crushed." Jess added, "Spiritually, I think he asked for death."

It is perhaps too easy to moralize in retrospect, and Dallas Boesendahl will hear nothing of this. On the evening of Friday, February 22, Dallas met Eigil, and found that Eigil, who was supposed to have been working on his résumé, had spent a pleasant afternoon at the Metropolitan Museum. "I guess I

Photographs by New York *Daily News.*



kind of yelled at him," said Dallas.

They dined with friends—a male model and a young talent agent and his wife, the daughter of a celebrated actress—at Rick's Lounge, which is a modish Tex-Mex place at Eighth Avenue near 19th Street. "Sesame-chicken fingers, guacamole, nachos," Dallas remembered.

They left at midnight. Dallas and Eigil had a nightcap with the agent and his wife, and departed. It was an unusually warm night, and Eigil suggested they go on for another nightcap. "He asked me two or three times," Dallas said. "It was a Friday, and normally I would have said sure." But Dallas, tired, said no.

Eigil Vesti returned home alone. His roommate, photographer Stephen AuCoin, was asleep. Eigil called Lisanne and asked if she would meet him. She, too, was tired. Eigil Vesti took off into the night.

The tale of Eigil Vesti's last night on earth has yet to be pieced together. What is now known is that curiosity had taken him, in the past, to such places as Rounds, a midtown bar frequented by hustlers. What is believed is that sometime around four in the morning the day he died, Eigil Vesti was in the Hellfire.

The Hellfire is frequented by both male and female homosexuals and an indeterminate number of heterosexuals. It was here that Eigil is said to have met the charming and well-connected Andrew Crispo. And it was through Andrew Crispo that he met Bernard Le Geros.

BERNARD LE GEROS, NOW 23, THE SON OF U.N. OFficial John Le Geros, has the dark and sullen good looks of a rock star of the late fifties—a Paul Anka, say, or a Frankie Avalon. Billy Mayer, a friend since LaSalle high school, described Le Geros as having a streak of morbid poetry; he was fond of such utterances as "I come into the room like death." He also was a youth adrift, with a history that included a couple of serious suicide attempts (cyanide is serious) and, most recently, dropping out of NYU film school. He had first met Crispo in his mid-teens while working for a travel agency. Last August, Crispo hired him as a sort of gofer when, at Stanley Arkin's urging, he finally began to grapple with his tax problems.

People in the gallery saw little of Andrew Crispo for many weeks. His whereabouts were supposedly secret, though it was soon known that he had rented an apartment in the Galleria, near the Fuller Building. It was also clear that Crispo's need to focus on his financial situation was not affecting his intake of cocaine. "I called him," one of the former gallery associates said. "And I heard the doorbell go. Andrew said, 'Oh, I know who that must be.' "

The caller then listened to the familiar chinka-chinka-chinka sound of coke being emptied from a bottle onto a hard surface. Again the bell rang.

"Oh," Crispo repeated, as though he had not spoken. "I know who that must be."

Bernard Le Geros started working at the gallery the week before Christmas. His name was added to the payroll, and he took over the front desk. His relationship with Crispo was obviously intensely close but was not physical (Bernard, who was planning marriage, has always claimed to be wholly heterosexual).

In business, though, it was plain that Crispo was functioning through Le Geros. It seems that the first to bear the brunt of the new association was Ronnie Caran. Caran, who had been the number-two person at the gallery since it opened, is a decorous man, lacking Andrew Crispo's enlarged appetite for art, or for life. In those final months, he was appalled to find a "street person" freebasing coke in an upstairs viewing room. But Andrew Crispo seemed oblivious of his longtime associate. The freeze was sudden and total. "Whenever I try to go into the back office to see Andrew, suddenly Bernard is following me," Caran fumed to a friend. "He says Andrew doesn't want anybody back there." "Andrew would just be sitting there," another employee said. "We knew how high he was by the buzzer. If he was straight, it was *bzzz*. When he was high, it was *bzzz . . . bzzz . . . bzzz. . . .*"

Financially, things were going increasingly awry. The stationer downstairs got paid only by marching into the gallery and confronting Crispo directly. The place was disheveled, staff was dwindling, and Crispo not only was in arrears with the rent—this was not unusual—but was also late with the payroll. Sometimes the payroll had to be met by George Perret, who stoutly asserted that "Andrew always paid me back," but admitted to watching some "sleazy types" drifting into the gallery. Another employee told Crispo he should get rid of Bernard after hearing the boy boast about his gun collection. "The boy's a psychopath," he told Crispo.

"But he's so loyal," Crispo said.

Friends say that Caran was also finding Le Geros increasingly oppressive. Of Andrew Crispo he wasn't fearful. Crispo had always been given, when the mood took, to boasting that he would have such and such a person's legs broken. He had always been inventive—even back in the days when he would send mock-illiterate letters of attack to a newspaper that had neglected to review a Crispo show. True, there was now a darker sparkle to his imaginings. Caran would find his letters opened and tossed into the trash. A friend who telephoned him had the call intercepted by Le Geros. Minutes later, Crispo was on the line. "What do you want?" he demanded. "It's *my* name on the door here. I'm going to get to the bottom of this."

But Caran was only concerned that Le Geros would misinterpret one of Crispo's bouts of spleen. One day, Crispo had a dispute with a youth over moving art—a trivial spat. Le Geros approached an employee later, glowing with pleasure. "Andrew let me beat the guy," he said. Crispo's lawyer wouldn't let him discuss this subject.

"It's as if he were trained by a foreign army to intimidate people," Caran told a friend fretfully.

There was also an increasing desire for privacy. Le Geros would appear at 5 or 5:30 P.M. and tell what remained of the staff to leave. Nobody drew any sinister conclusions—it was just another sign of the place's lowered vitality. Ron Caran would tell his friends that it was only the fact that he was owed money—he is now suing Crispo for $6 million—that kept him in the place at all. But on February 18, he left the gallery at last.

IT WAS, OF COURSE, AFTER IT CLOSED FOR THE DAY that the Andrew Crispo Gallery came to life. Christopher Colt, as I'll call him, is typical of the street youths who were always welcome to drop by the place and score coke. Bernard Le Geros was always there, but as a subservient presence. "He hardly said anything at all unless it was yes or no or okay," Colt remembered. "Like a puppy dog to his master."

One September evening, Colt came by. He found Andrew and Bernard seated, surrounded by sex toys of the sort the Pleasure Chest sells—harnesses, collars, handcuffs, clips for various parts of the anatomy, together with wristbands, ankle harnesses, and a leather mask with a zippered mouthpiece. They were talking, rather meaningfully, of their "games." It happened that Christopher Colt, a tough street kid, had a fondness for leather as a style but was bored—and mildly repelled—by the little that he knew about S&M.

"I went into the office and snorted some lines," he said. "While Bernard went on some errand . . . Andrew turned the conversation to whether I'd do some mesc, angel dust, and expensive, vintage wine, and get 'really high.'"

Nothing doing. Christopher Colt was leery of anything except cocaine. Bernard returned, sat in the corner, and began playing with some video equipment. "He and Andrew talked sometimes about making snuff movies," Colt said. "Andrew used to claim he sold these tapes—some VHS tapes he held in his hand—for thousands of dollars to people who wanted to see people die. I thought that, too, was a lot of coke."

While Crispo was on the telephone, Colt fiddled with the harness. He snapped the ankle harness on, and one of the wrist pieces, but changed his mind when he saw Bernard looking at him and sharpening a long knife. Colt quietly unsnapped himself and, still fiddling, tried on the leather mask.

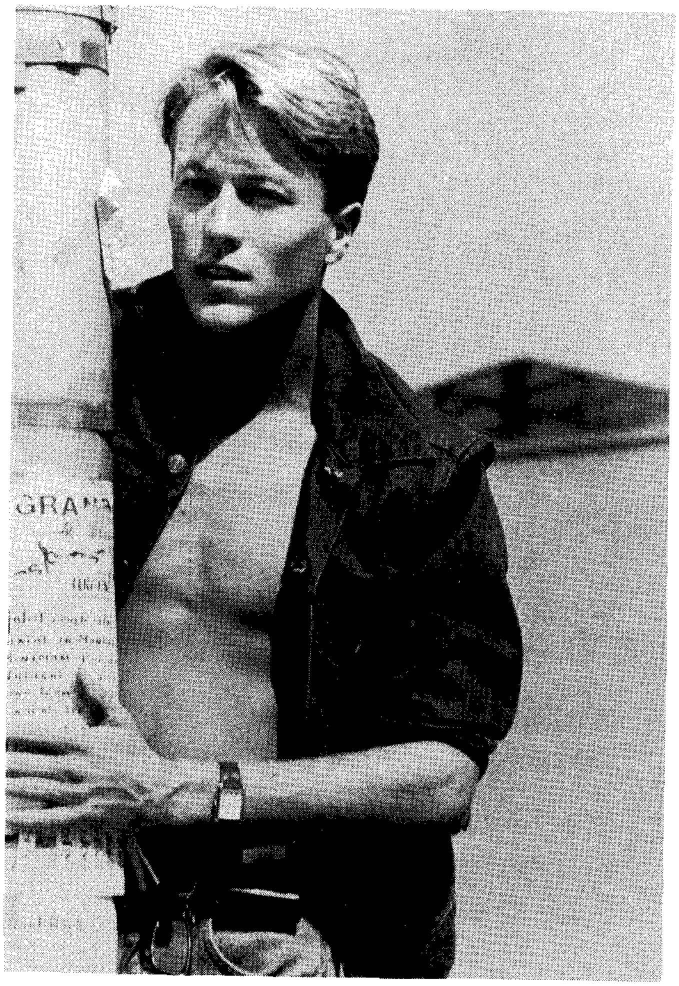
"Andrew kept signaling," Colt said, "...to zipper the mouth, the eyes, or the neck." Again, nothing doing. Colt slipped off the mask. When Colt did a line of coke, Andrew Crispo seized his wrist and snapped one handcuff on. But Christopher Colt is a rough little guy. "I threw Crispo against the wall," he said. "Then I saw the key—and about an eighth of coke—in his pocket." Colt ripped the pocket off, grabbed the key, and undid the handcuff. Angrily, he noticed that the crystal on his just-purchased Pierre Cardin watch was broken. Meekly, Andrew Crispo asked for his cocaine back. They did a few more lines. And that was that. Crispo admitted that Colt made social calls, but described his account as "fantasy."

There are other tales similar to Colt's. Apparently, Crispo's preferred *modus operandi* was to call a public telephone (the telephones near Abingdon Square and the one near the Spike were much used), and if a male voice answered, it could be assumed that its owner was open for an invitation to the gallery or apartment. Actually, this was a technique that Crispo had been using for years—in the mid-seventies, he had examined passersby from the window of his East 79th Street apartment with the help of a telescope, and had called up handsome males on the corner telephone.

Indeed, Crispo even tried making random calls to public phones in Southampton. Once, at a phone outside the police station, one such call was taken by a cop. Cocaine was by then among the offered treats.

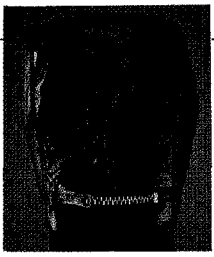
Clearly, cocaine unbottled demons in Andrew Crispo, this orphan who despised psychiatrists. The young men who strayed into Crispo's sexual orbit often found themselves involved in threatening scenarios. Eight have spoken with Rebecca Porper of the New York Gay and Lesbian Anti-Violence Project. David France of *New York Native* interviewed four. One has gone to the police. His is the case in which Crispo and Le Geros have recently been charged. Robert Kasanof (who is Crispo's lawyer both in this and the Vesti matter) said the conduct would be shown to be that of a "consenting adult."

All these incidents took place in the last eighteen months. One young man, for instance, told an investigator he had refused to submit to sex with a handgun, but that he had engaged in mild S&M with Crispo and four or five kids, and he'd enjoyed it. He even tried on the black leather mask. "He was blond, and apparently only blonds were asked to put on



Vesti's portfolio pictures.

"Eigil told me he had been to a dinner party and that he had been drugged," said a friend. "He had lost eight hours."



the mask," said the investigator.

But suddenly Crispo brought out some "really heavy-duty spiked belts." "Hey!" the man said. "I'm not into that. I'm *leaving.*"

Crispo swore at him. "You're breaking the rules," the man said. "When I say stop, it's *stop.*" He added, "Don't come near me. I do karate." (Crispo said, "I don't have a gun. I can't even fire a gun.")

With the coming of Bernard Le Geros—whom Crispo would affectionately refer to as "my bodyguard" or "my executioner"—things took a baroque turn. Crispo and his—still willing—partner would be getting things going. Crispo would find a reason to leave, and Le Geros would come in, as if unexpectedly, dressed as a security guard and wielding a handgun or a nightstick. The handcuffed subject would be savagely whipped, often for hours, as a procession of young toughs drifted through the gallery. Often, these would be straight street kids whom Crispo would pay for their exertions with the lash. A young man who claimed he was at a sex session said, "I never saw Andrew hit anybody himself." He added that "the most emotion I ever saw him show" was when a trick stumbled against a favorite Art Deco screen.

Crispo would usually be sodomized (he admits this blithely), but his conversation could be virulent in its denunciation of homosexuality. One person was told he would be "forgiven" if he started going out with girls. Crispo, indeed, would often talk about women. One man was asked to a "party." He was told that they would all be having sex with one girl. He wasn't interested, and left. As he walked out of the elevator, six Hispanic toughs were getting on. He remains convinced that he was to have been the "party" himself.

The world of S&M is a realm of master and slaves, pain and domination. Clearly, it is a world where strict codes are necessary—rules of war, so to speak. It is a world in which anyone who breaks the rules is functioning as a rapist. Crispo insists all his "games" were consensual. He seems, however, to have become increasingly entranced by death and its instruments.

In Southampton, he once pointed to a piece of sculpture on his lawn—a black metal piece by Douglas Abdell—and told a young artist, "That is where I bury my enemies." Late one night, he chose to discuss necrophilia with a fellow partygoer, and indicated it was a desire he was able to satisfy. Another time, he pointed to some pinkish splotches on the walls and ceiling of his apartment bathroom and told a visitor that it was blood he had not been able to remove. He boasted that he had slit a young woman's wrists there at her request.

On another occasion, he is said to have asked a young man if he knew anybody it might be appropriate to kill. And on yet another occasion, he was in his inner office with a former employee. They were speaking of somebody who Crispo felt had cheated him of money. Crispo announced that Bernard Le Geros would kill the miscreant for him for just $200.

Bernard happened to be passing. Crispo repeated his claim.

The man said that Bernard told Crispo, "For you, Andrew, I would do it for nothing."

The people listening to these stories—all firmly denied by Crispo—assumed that they were the wild humors of cocaine. Billy Mayer talked of Crispo's suggesting that Mayer and a group of friends dress up in Nazi uniforms. Colt spoke of Crispo's describing the killing of a young woman while performing a sexual act. "Sure, Andrew" was Colt's response. "Let's do another line." Mayer described the talk between Crispo and Le

Crispo at his arraignment for kidnapping.

Crispo insists his "games" were consensual. But he seems to have become entranced by death and its instruments.

Photograph by Don Hamerman.

Geros—"they would invent stuff about how to smuggle, or how to kill somebody"—as just "coke talk." Games.

ON FRIDAY, FEBRUARY 22, WHILE EIGIL VESTI WAS having dinner in Rick's Lounge, Crispo, Le Geros, and Billy Mayer had dinner with Edo Bertoglio, a Swiss photographer much admired by Le Geros (he has described him as a "magician"). During the meal, Bertoglio recalled a recent fracas in Puerto Rico.

Edo and his girlfriend had been staying in the same place as a man I shall call Freddy, who works for Limelight. Freddy's version is that he turned out Edo and his girlfriend for such misdemeanors as nosing open the front gate with their (absent) host's automobile. Hard drugs also figured in Freddy's version. Edo's girlfriend claimed that Freddy had tried to run her down.

Crispo has closed his gallery for good.

Crispo has an odd balance of high tension and aplomb. "I am now oblivious to bad publicity," he said.

Crispo, Le Geros, and Mayer left Edo and went to Limelight looking for Freddy. According to Le Geros's confession, they intended to lure Freddy away and kill him. Freddy, who is homosexual, knew Andrew Crispo, and he considered Bernard Le Geros a friend. "They asked me to go with them to a party over the George Washington Bridge," Freddy said. "They asked three or four times. I said I was too busy." At about 3:45 A.M., after Freddy declined for the last time, Le Geros and Mayer left Limelight.

According to Murray Sprung, Le Geros's lawyer, Crispo met Eigil Vesti in the Hellfire. "Eigil would have no reason to be suspicious of a man like Andrew Crispo," said Jess. "He would have trusted him." (Crispo denied that he met Eigil at the Hellfire. "People like to fantasize," he complained.) Nevertheless, Le Geros and Mayer say they found Eigil with Crispo in the West 12th Street apartment. Among the reassuringly cluttered elegance—the head of Antinous, the black sculptured tigers, the lustrous Art Deco pieces by Jean Dunand, Lalique, Jean-Michel Frank—Crispo and Vesti used cocaine, and Vesti was subjected to violent sex.

At five in the morning, Billy Mayer, who is straight, was driven home by Le Geros. Bernard then drove to his apartment, picked up his rifle, which is an unimpressive .22 ("It has a plastic butt," Mayer said. "It floats!"), rejoined Crispo and Vesti, and drove them to Rockland County. There is a poignant moment in the Le Geros confession. It seems that Eigil had aroused himself, and looked at the wintry hills. "Maybe I should have brought my skis," he said. "This is nice up here. Where are we going?"

According to Bernard Le Geros, Crispo said, "You're going to Norway in a f---ing box." It was then that Le Geros realized the game was being played to the end at last.

Outside the pre-Revolutionary smokehouse, there was a moment (again according to Le Geros) when the abused youth almost saved his life; he grabbed the .22-caliber rifle and asked what was to prevent him from killing Andrew Crispo. Le Geros claims he wrestled the weapon from Vesti. According to Le Geros's original statement, it was he who fired two shots into the back of Vesti's head. This was soon after daybreak. It was, in Le Geros's telling, Crispo who vented a necrophiliac urge, and it was Crispo who tucked the tongue into the mouth and zippered the mask. They piled twigs and a screen door on the body, doused the whole with gasoline, and lit a pyre. Bernard Le Geros found things had gone as easy as pie. And Andrew Crispo? He told me he would "neither confirm nor deny" his presence at Tomkins Cove. Indeed, his lawyers would not let him discuss the case at all.

The next morning, Billy Mayer, who thought the Limelight episode had been a piece of dark make-believe, called Crispo. "I've got hold of a gun," Mayer joked. "I'm going to kill Freddy!" Crispo, he said, got "panicky."

Bernard, also that morning, told his brother, David, that he had killed a man. He added that he had drunk the victim's blood. Others to whom he bragged included Mayer, who had heard Bernard's stories before. "I just thought, 'Wow! This one is a doozy!' " he said. Le Geros was believed by nobody—until poster-portraits of Eigil Vesti sprouted throughout Manhattan, put up by Dallas Boesendahl and a group that included the young Norwegian's two sisters. That changed people's minds.

Bernard Le Geros now angrily denies the story of the blood. And thus we find ourselves in a half-lit landscape. Andrew Crispo and Bernard Le Geros both told many tales, and Crispo has been especially prolific, graphic, and gleeful; but just which are cold truths and which are gross and feverish images magnified by the crystal lens of cocaine? Police dug up portions of Crispo's horse farm and the lawn of the Southampton house, and investigated the cesspools, but found no corpses. It is possible that further evidence of lethal savagery will surface, but it is also possible that we are dealing with empty, drug-generated imaginings.

In which case, the fantasies took real form only once: in the brutal and gruesome sequence of events that culminated in the murder of Eigil Vesti. For his crime, Bernard Le Geros awaits trial, while Andrew Crispo—whose case of criminal tax evasion may be resolved shortly—awaits developments. "I am now oblivious to bad publicity," Andrew Crispo told me at one point. But at our last meeting, he said, "I had to shut down my gallery today," adding that he had closed off his Southampton front drive to discourage gawkers. A statement he scrawled on a sheet of yellow legal paper ends: "I try not to think about the besmirching gossip and headlines because when I do I get a feeling of hopelessness which is unimaginable. Even after I'm vindicated what will be left?"

But as he lighted yet another cigarette—Crispo has forsworn cocaine—he talked of the "wonderful marble head" by Brancusi he was selling. Spirits lifting, he spoke of plans to re-enter the art business, dealing from a warehouse, and showed me the May 30 letter he had received from the Museum of Modern Art, thanking him for being among those dealers who had helped with "re-evaluating our Painting and Sculpture Collection."

"I've closed the books on the first 40 years of my life," Andrew Crispo concluded, with a blitheness that was almost terrifying. "I am a satisfied dreamer. I am totally at peace with myself." ▬

Photograph by Harry Benson.

NO KIDDING

GABRIELA SABATINI WANTS TO BE NO. 1

BY MICHAEL STONE

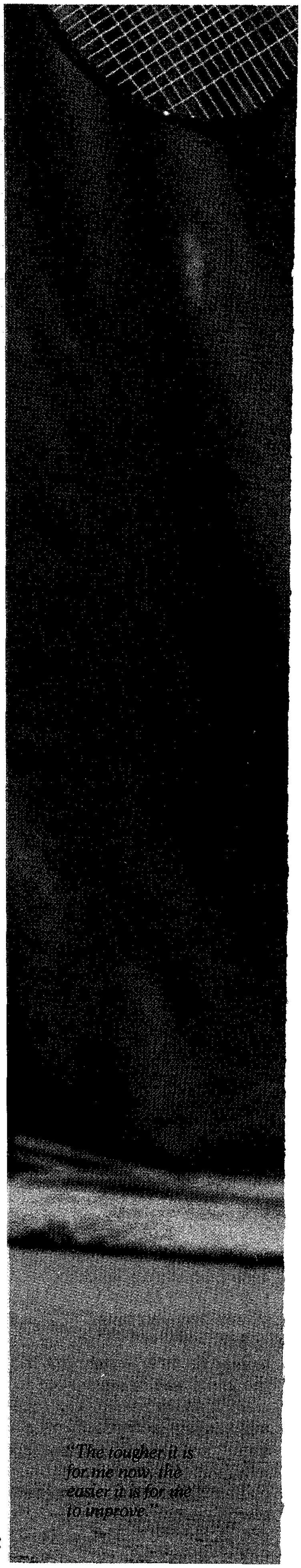
GABRIELA SABATINI BEGAN playing tennis when she was six years old. A small skinny kid with urchin's eyes, she practiced alone, against the backboard at the country club her family belonged to in Buenos Aires, while her father and older brother rallied on center court.

This year, Sabatini moved to center court—in the tournaments at Hilton Head, at Lugano, at Roland Garros in Paris—and her family travels thousands of miles to watch her. This year, Sabatini beat four of the top ten players in the world and less than two weeks ago reached the semi-finals of the French Open and a No. 15 ranking. This year, Sabatini developed into a beautiful young woman whose magnetism on the court has translated into endorsement dollars unprecedented for a player who has never won a pro tournament. And this year—on May 16, to be exact—Gabriela Sabatini turned fifteen.

There have been tennis prodigies before: Chris Evert, Tracy Austin, Andrea Jaeger, and, more recently, Carling Bassett and Kathy Rinaldi. But all of them have been baseliners, girls with dependable ground strokes and two-handed backhands. What makes Sabatini stand out is her complete game. Pam Shriver calls her a "free-swinging topspin machine." Her agent, former player Dick Dell, marvels at her ability to volley. And Billie Jean King admires her "creativity," the sheer variety of strokes and placements she uses to win a point.

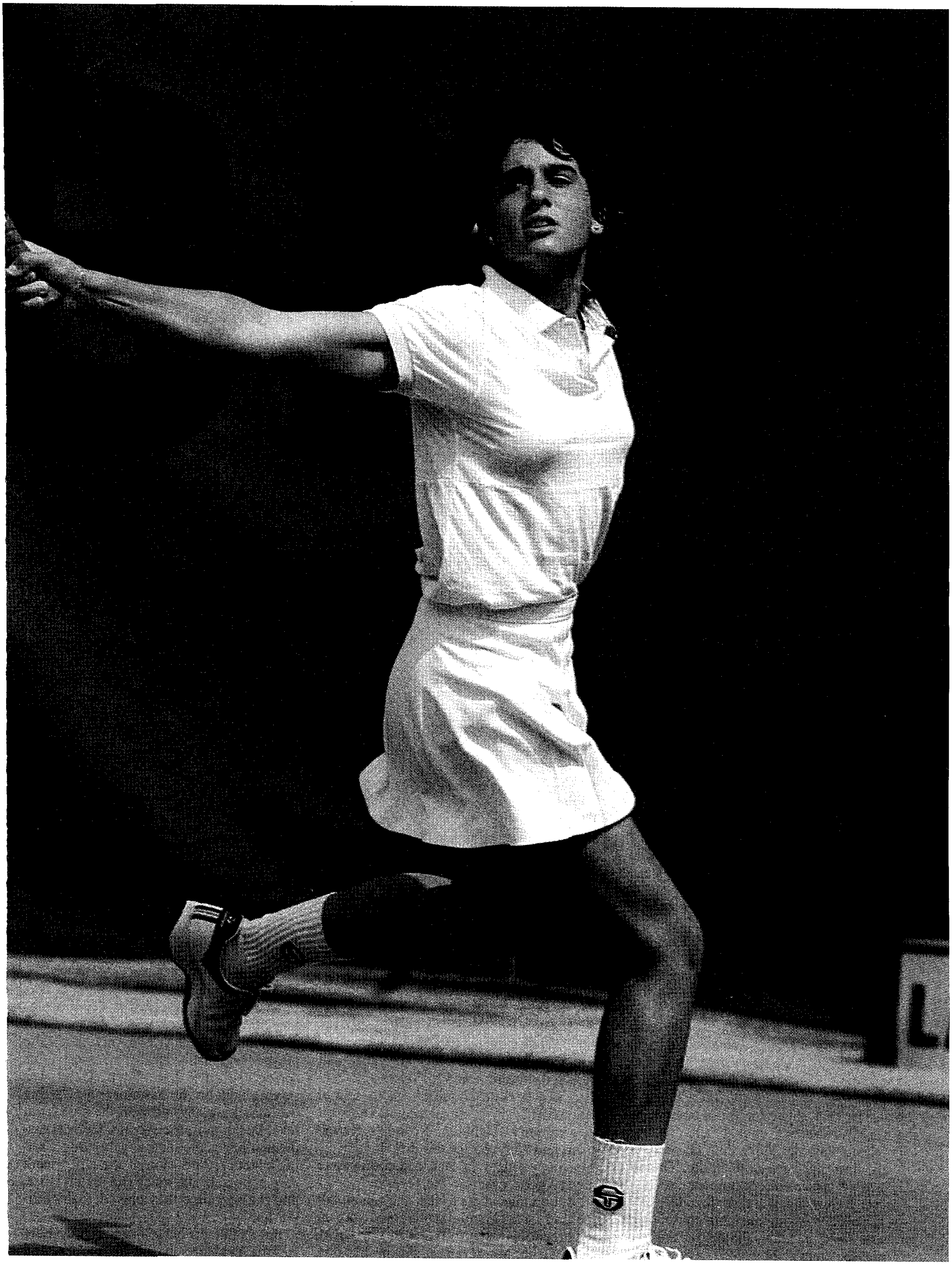
And then there is what Sabatini's coach, Patricio Apey, insists is "a sixth sense she has on the court, a kind of tennis genius." During one match at the Swiss Open, Sabatini broke a racquet string in mid-rally. If she had taken her normal swing then, the lowered string tension would have caused the ball to "trampoline" out. Instead, she softened her stroke, floated the next ball deep into the opposite court, and closed on the net, forcing her opponent to attempt—and miss—a difficult passing shot.

The incident, says Apey, illustrates Sabatini's feel for the ball, her coolness under pressure, and her recognition that she had to end the point quickly. Even more important, it reveals an instinct common to all the great players: to attack

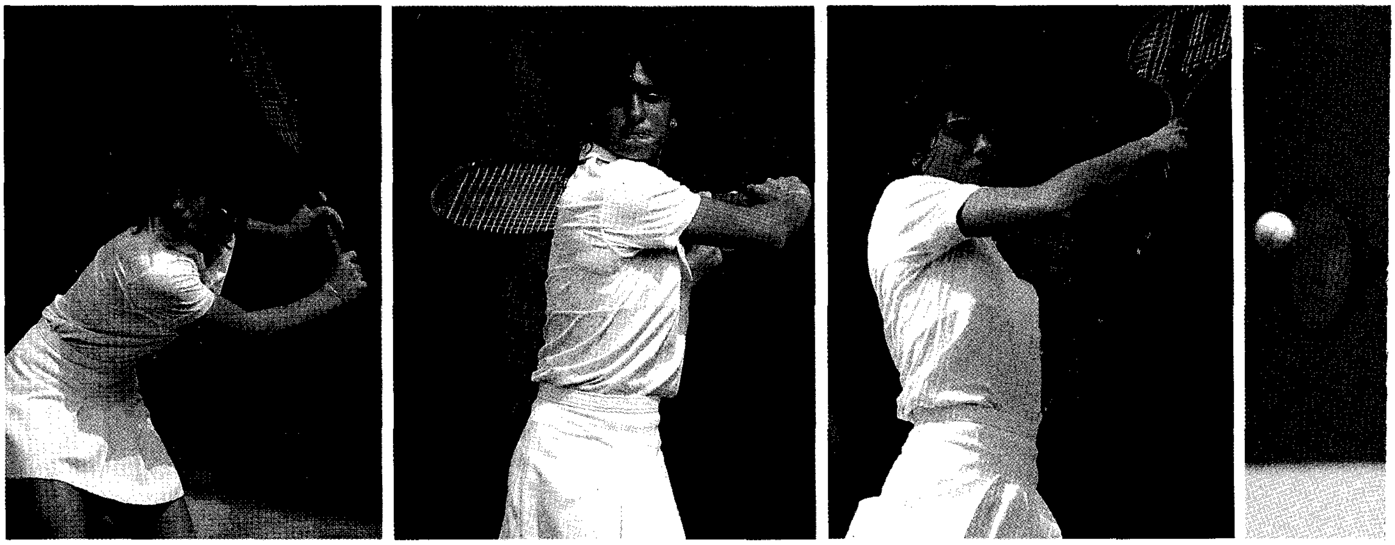


"The tougher it is for me now, the easier it is for me to improve."

©Sygma.



PHOTOGRAPHED BY GERARD RANCINAN



Don't cry for her, Argentina: *A free-swinging style, an ability to volley that's rare, and the instinct to attack when most vulnerable ma*

when she herself is most vulnerable. "That," Apey says, "is something you can't teach."

"A coach can teach you how to play," Chris Evert Lloyd has said. "But you have to teach yourself how to win." Almost all the players agree that "mental toughness," the ability and desire to win the big points, distinguishes the top players, and while they feel it is still too early to judge Sabatini, most are impressed by her self-possession on the court. "All the girls say they want to be No. 1," King says. "But I really believe Sabatini."

Over the last six months, as she's traveled from the Far East to Europe, Sabatini has been the youngster to watch. In every country where she's played, the fans and the press have flocked to her. When photogenic Anne White was serving for the set against her at the French Open, nearly every camera in the photographers' box was aimed at Sabatini. When Evert Lloyd, a favorite among the French, protested a line call in Sabatini's favor, the soon-to-be six-time French Open winner was booed.

As the tennis season accelerates toward Wimbledon (June 24 through July 7) and Flushing Meadows (starting August 26), fans and players speculate whether Sabatini will continue her progress. While everyone familiar with her game believes she has the skills and desire to become No. 1, no one—not even her closest advisers—will predict where she'll be a few years from now. Some question whether she'll still be on the tour.

The fact sheet for the women's draw for this year's French Open revealed a telling statistic: More than 60 percent of the entrants were 21 or under. The other sizable group—including the No. 1 and No. 2 women—were 28 or older. Of the 128 players in the tournament, only eighteen were in what should be the prime playing years, 24 to 27. And not one of those is among the top twenty.

The dearth of prime-age players suggests the pattern of women's professional tennis today. Ever since Evert Lloyd's success in the early seventies and the ensuing tennis boom, players have been entering the game earlier and earlier. But the pressures of competitive tennis at every age level, the rigors of an international women's tour made up of about 45 major tournaments, and the demands of sponsors and the media have blighted many careers prematurely. Tracy Austin and Andrea Jaeger are only the most notable victims; many unknown players never even survived the juniors. "They seem to keep coming in waves," says Paula Smith, a tour elder at 28. "The younger ones get burned out at eighteen, when we were just getting started, while Chris and Martina just stay on and on."

BURNOUT, THE PHYSICAL OR emotional collapse of a player, is very much on the mind of the tennis establishment these days, and the International Tennis Federation is sponsoring forums that will try to establish a minimum age for circuit players. The ruling—if and when it goes into effect—will exempt players like Sabatini who have already turned pro. But no ruling will exempt her from the pressures that prompted it.

"There's no necessity for being on the circuit at 14," says Virginia Wade, still active on the tour at 39. "There's no reason why a child shouldn't go to school and have a normal development and start her career at eighteen. No one's proved you play any better or any longer by starting younger. In fact, you could make a very good case for the reverse."

But no one wants to feel she's been left behind, says Manuela Maleeva, who at eighteen has risen to No. 4 in the world. All her contemporaries, she points out, "started playing very young, and to be one of them, you had to start young, too."

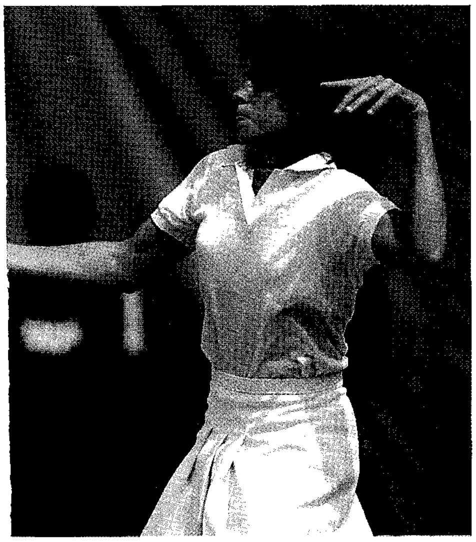
"I love tennis and I love to travel," Sabatini argues. "Why should I burn out?" Apey agrees and adds that the phenomenon of burnout has been exaggerated. In fact, Austin, 22, and Jaeger, 20, say their inactivity—both are planning comebacks—is due to injury, not emotional stress. But that's a moot point to critics, who argue that such injuries are caused by playing too much, too soon. Referring to Austin, Martina Navratilova asks, "How many 22-year-olds have you seen with a chronic sciatic back?"

Still, Apey feels Sabatini's decision to turn pro was inevitable. "She won seven out of eight junior tournaments last year," he says. "She needs the competition to improve."

It doesn't always work out that way. "A lot of players just seem to stop evolving when they join the tour," says Helen Kelesi, a fifteen-year-old Canadian amateur who plays selected events. Given limited time to practice between tournaments and the pressure to win, Kelesi says, most players concentrate on their strengths. "Nobody understands," says Pascale Paradis, a former French prodigy, "that sometimes you're losing *because* you're trying to change."

"Teaching Gaby is like feeding information to a computer," Dick Dell counters, recalling two matches she played against Carling Bassett this spring. "In the first match, Gaby was staying back on the baseline, and Carling was attacking her and won the first set at love. But then in the second, Gaby transformed her game, actually copying Carling's tactics. And though she still wasn't sure of herself, she made the match close, and the next time they played, Gaby buried her."

But as Bassett herself points out, there is little pressure in the beginning, and



batini a threat around the world.

almost all prodigies perform well their first year. Then, the players say, they develop expectations. Suddenly they have a ranking to defend. The other girls start to figure out their game and get "up" to play them for the bonus points, and finally someone younger comes along and they aren't the underdog anymore.

Lisa Bonder joined the tour four years ago at sixteen and rapidly broke into the top ten. "I shot up so quickly," she says, "I felt I didn't deserve it. I felt I had to prove I was No. 10, that I had to come up with the big shots. Then with the ranking come the endorsements"—endorsement fees are often tied to a player's ranking—"and it was always in the back of my mind: 'God, I have to win this match to get my bonuses.' "

But Sabatini insists that the pressure doesn't bother her; in fact, she welcomes it. "The tougher it is for me now," she says, "the easier it is for me to improve. I don't care about rankings. I only want to be No. 1."

"She wants to be more than No. 1," Apey says. "She wants to go beyond what the others have done. Like Chris and Martina before her, she wants to set a new standard." Still, even Sabatini admitted after a recent loss to Manuela Maleeva in the quarterfinals of the Swiss Open that she did not feel as confident as the first time they played, when she won in straight sets.

"When I was starting on the tour," says Billie Jean King, "we stuck together whether we liked or didn't like each other. We had to. We had no money. So we carried each other's bags and taught each other to play tennis, and there was a good deal of camaraderie."

Today, however, everyone in the top 20—and many players in the top 50—has a six-figure income, and according to King, the tour has dissolved into cliques, entourages, and some very lonely young girls. For while the tour has lost its cohesion, it has retained its insularity. Inhibited by the touring routine and justifiably wary of outsiders, players rarely venture beyond one another's company, or indeed the hotel–practice court–airport axis. Moreover, being away deprives most girls of stable relationships with friends and family at home.

Another problem of the circuit is the anomie and sheer physical debilitation that result from the combination of travel and competitive tennis. "If you've been playing on the tour since January," says Paula Smith, "by the time the U.S. Open rolls around you're exhausted. You've been in Europe for two months, you've been playing all summer, and then some kid fresh out of high school comes in all excited—it's tough."

TO COUNTERACT THE PRESSURES of the circuit, Apey has converted his Key Biscayne, Florida, home into a training center for promising South American girls. Sabatini, who quit school and left home about eighteen months ago, lives and practices there. When she travels, she is always accompanied by Apey and his wife, Brenda, by her closest friend and doubles partner, Mercedes Paz, and often by her teammates.

Apey's plan for Sabatini is simple: If he can provide her with a family-like environment and just get her to the court on time, her prodigious talent will develop naturally. He is neither a pusher nor a fusser. Though his players work hard in Key Biscayne—up to five hours a day—he is not, like some coaches, obsessed with conditioning or technical instruction.

"We just try to have fun," Apey says. "You can't play good tennis unless you're enjoying it, and right now Gaby is enjoying it." Indeed, she seems to be. Extremely shy in public, she is relaxed and playful among her friends. Her interests are those of a normal fifteen-year-old: popular music, television, computer and card games. Boys are not yet a preoccupation. "On the court, Gaby is 15 going on 30. Off the court," Apey says, noting her strict Latin American upbringing, "she is fifteen going on twelve."

Apey would like her to remain that way as long as possible. By sheltering Sabatini from many of the off-court distractions and uncertainties that can age a prodigy prematurely, Apey has adopted the best features of the tour. By sheltering her from all of them, he may have incorporated its most serious flaw.

"The tour is not the real world. Everyone is always taking care of you, everyone wants a piece of you," says Phil de Picciotto, an executive vice-president of Advantage International, Inc., whose agents handle many young hopefuls. Nearly all the players agree. In effect, they say, the tour tells the prodigy, You provide the tennis and we'll provide everything else: security, self-esteem, a glamorous life. What it delivers, however, is money, celebrity, and an itinerary.

That's as it should be. The tour was designed by professionals for professionals. It was never meant to be a school, or a family, or a boyfriend. It has been mistaken for those things only because they're what so many of today's prodigies have sacrificed to play on it. "It got so bad," says Smith, "that we had to make a rule barring mothers from the locker room. I mean, they were telling the kids what to wear. A little professionalism, please."

But professionalism alone may not be an answer. Coaches, agents, and overanxious parents have created a hothouse atmosphere that enables the prodigy to develop her tennis and public-relations skills at the expense of personal maturity. "The only place these kids really feel safe is on the court," observes de Picciotto. Ironically, it is also the only place where they are ever at risk, where they are allowed to be, are indeed forced to be, challenged.

"My whole identity, all my moods, were tied into winning and losing," says Evert Lloyd about her years as a prodigy. "I didn't have a good self-image except on the court." Sabatini appears to be similarly focused. For all of Apey's solicitude, the bottom line in her world is tennis. Winning tennis.

WHEN SUSAN MASCARIN was a senior in high school, she was the No. 1-ranked junior and No. 40 on the computer. But after she chose the tour over college, her ranking plummeted to 140. "I felt tremendous pressure when I left school," she says, "because suddenly tennis was the *only* thing. And once I started to lose, I lost confidence and panicked, which made me lose even more."

In fact, not a single player in the current top twenty has graduated from college. Elise Burgin, a college graduate who may soon become the exception, points out that the problem is magnified for the really young kids. "It's one thing to ask a player to wait four years before turning pro. It's another thing to ask some fourteen-year-old to wait three years in order to wait four more years after that."

"I want to play, and I've proved I can play on the tour," Sabatini says. "Why should I go back to school when I'm doing well?" The question is hard to answer, because, as Kathy Rinaldi points out, "it's easy to be yourself when you're fourteen." It's only later that responsibilities and temptations, as well as expecta-

PAYOFF FOR A PRODIGY: *"It probably shouldn't be that way," says agent Phil de Picciotto, "but a girl who is ranked 50 at fifteen is worth ten times as much as the same girl ranked 25 at eighteen."*

tions and frustrations on the court, outstrip a prodigy's capacity to deal with them. Veteran Betsy Nagelsen notes the lopsided development that frequently takes place among the young players: "They seem so tough and professional on the court; it's scary how old some of them seem. But then there's this other part of them that's like a child."

Inevitably, the two halves divide. "Everyone has cracked up," says Paula Smith. "Rinaldi's just coming back from a rough period, also Shriver, Jaeger, Austin. The physical adds to the psychological. You get hurt, you get a little scared, you can't quite do what you used to. Chris is the only one who's ever started that young and survived."

But Evert Lloyd points out fundamental differences between her situation and Sabatini's. "I finished school," she says. "Also, I didn't turn pro until I was eighteen. And when I was coming up, I was the only young player on the tour—for a long time. I was always the underdog. There was no pressure on me."

Even so, Evert Lloyd says, she experienced her own burnout some five years ago, precipitated by marital problems and her first losses to Navratilova, but mainly by the debilitating pressure of touring year in and year out. "I pulled out of two tournaments," she says, "and didn't play for three months. I went to bed for a week and cried every day. I just wanted to get away from tennis. I kept saying to myself, 'I don't need the money. What am I doing this for?' "

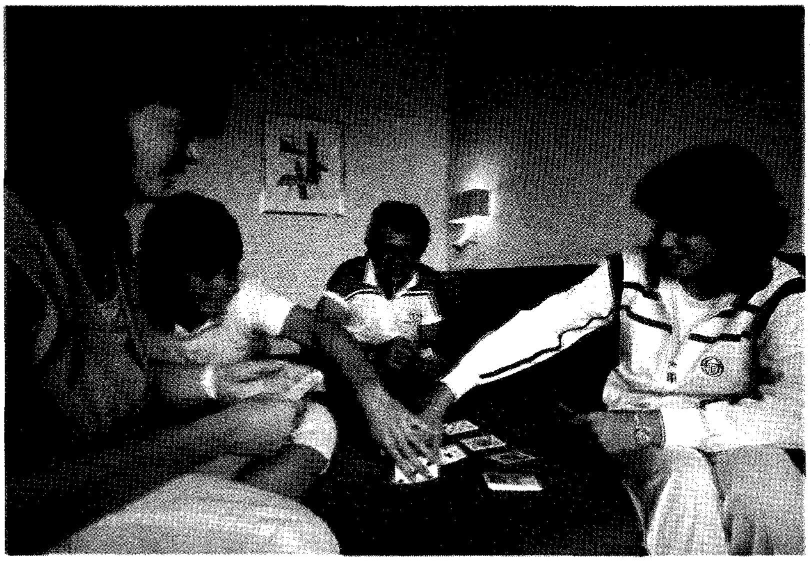
Perhaps even more important, when Evert Lloyd experienced her crisis, she had already proved herself as No. 1. With increasing pressures, today's crises tend to arise sooner, and the competition is stronger. It may not be so easy for a No. 2 or 5 or 10 player to distinguish self-doubts from doubts about her game.

Whether Sabatini makes it to No. 1, or even survives the attempt, she will almost certainly become a familiar name in the next year. Apart from Sabatini's ability, her entertaining style of play, her dramatic looks, and her youth combine to make her uniquely salable. "Sabatini transcends all categories," says Dick Dell. "The tennis market has never seen anything like her."

When Sabatini was still far back in the rankings, Sergio Tacchini decided to market its new line of women's sportswear exclusively around her. According to marketing director Pietro Pietra, more than 60 percent of that decision was based on her looks.

Still, Sabatini's greatest commercial asset may be her youth. "It probably shouldn't be that way," says Phil de Picciotto, "but a girl who is ranked 50 at fifteen is worth ten times as much as the same girl ranked 25 at eighteen."

That fact more than any other accounts for the prodigy phenomenon. Their own interests aside, agents claim to feel trapped between their obligation to protect a player's career and their obligation to help her make money. Says Mark McCormack, head of IMG, the largest of three agencies that represent players, "Who am I to tell parents that their thirteen-year-old daughter shouldn't turn pro, when it may change their entire lifestyle if she does? Especially when her prime earning years may be now."



Night games: *A Tacchini-clad Sabatini plays with coach Apey (rear) and pals.*

APEY REMAINS CONVINCED, however, that it's Sabatini's talent, not her youth, that makes her special. "Sponsors who don't pay six figures this year," he says, "will pay seven figures next year."

But money often establishes a level of expectation for prodigies as they grow older, pressuring them to maintain their ranking, but acting as a disincentive to becoming No. 1. "Everyone starts out wanting to be No. 1," says McCormack. "But after they've had some economic success, many lose their hunger. They like hanging around big cities, leading a glamorous life, being wined and dined, making a couple hundred thousand a year."

Sabatini is already earning that much, and while her income hasn't affected her style of living, it has been generated at the expense of demands for appearances, interviews, and promotional events that Dell and Apey are finding increasingly difficult to control. Apey's original schedule called for Sabatini to alternate three weeks of rest with every four weeks of competition. So far, that has happened only once this year. Through Wimbledon, Sabatini will have played 20 of 27 weeks on four continents, including sponsor-related exhibition games in the Far East.

But Sabatini remains unfazed by the commotion surrounding her. "I remember in the juniors," she says, "when nobody paid any attention to me." Observers like de Picciotto believe that her lack of English insulates Sabatini from her hyperactive milieu. Yet even among her compatriots, she is quiet, undemonstrative.

"We played doubles together in a tournament in Palm Beach in March," says Laura Arraya-Gildemeister, a former Apey protégée. "We got to the finals and I like her, but even after a week I had no idea what she was thinking."

Both Apey and Mercedes Paz say she is merely shy, but on the court, Sabatini's reticence becomes an unmistakable intensity, the ability, as Andrea Jaeger describes it, to play from deep inside herself. "I watched her for five minutes," Jaeger said after spotting Sabatini for the first time at the Swiss Open. "I didn't know it was her. But I could tell she had something special, that quiet confidence that the best players have, the ones who know they're good. You can tell just by the way she carries herself. She doesn't have to say anything; she does her talking on the court." ■

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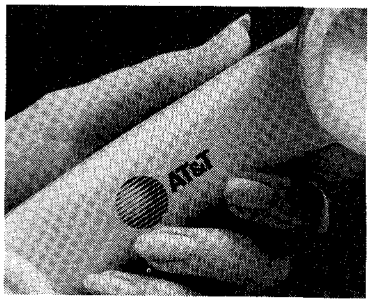

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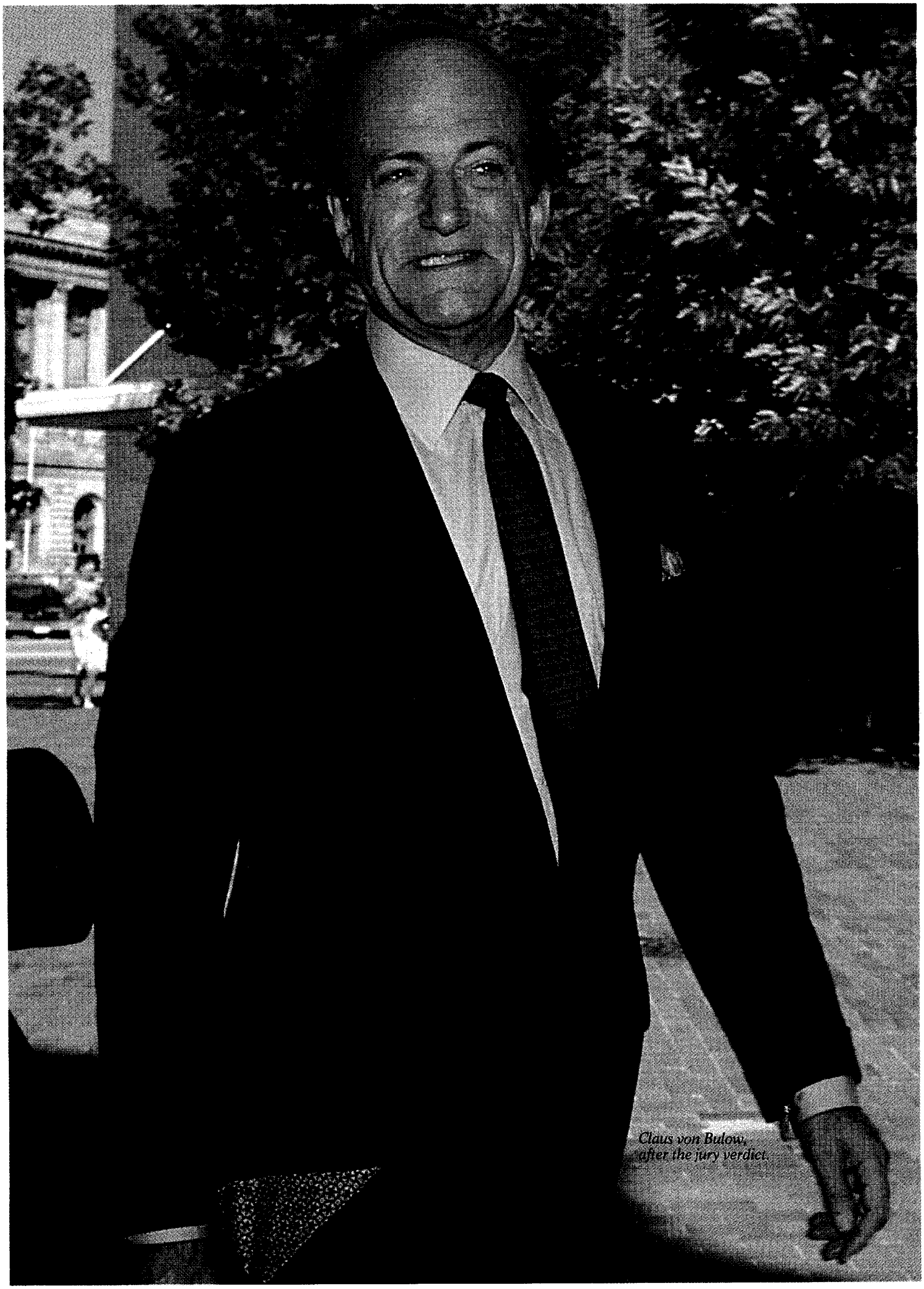

Claus von Bulow, after the jury verdict.

VON BULOW:
FREE AT LAST

BUT THE QUESTIONS WILL ALWAYS PERSIST • BY JOYCE WADLER

Fear eats at a man like acid, and you could see it eating at Claus von Bulow in the four days it took the jury to decide to acquit him of charges that he'd twice tried to murder his wife.

Immediately after closing arguments, Claus was still publicly confident—despite the prosecutor's shouted, almost evangelical plea to jurors to "go to the room" where Sunny von Bulow first lapsed into a coma and watch Claus, insulin-loaded hypodermic needle in hand, "press the plunger in" and "wait for his wife to die." Outside the Providence courthouse, Claus told the mob of reporters that he felt things were going "much better" for him than they had at the last trial. Back in his hotel room, he felt certain enough to discuss with a reporter—after a four-year silence—the details of the case, including the drugs and needles inside the now famous black bag. Dressed in a blue sport shirt, chain-smoking his Vantage cigarettes, and drinking scotch, he cracked a joke when sirens wailed outside. "They're coming to get me," he said in mock alarm.

The following day, as deliberations began, you could see a change—perhaps because Judge Corinne Grande's charge to the jury had been, in the words of lead defense lawyer Thomas Puccio, "pro-prosecution." In chambers with the judge, Puccio complained bitterly. "Y'know, Your Honor," he said, "the only charge that I ever heard about that was more pro-prosecution than this was from a New York judge named Sam Leibowitz, who told a jury that 'reasonable doubt' was only an excuse for a lily-livered, yellow-bellied juror not to return a verdict of guilty."

That afternoon in his hotel room, Claus, 58, was not so confident. As the interview from the day before continued, he turned cautious, pointing out twice that there might, after all, be *another proceeding*. When deliberations wore on, he still joked with reporters, butterflying from one to another as if he were playing host at the summer's most smashing cocktail party. But you had only to look at his face whenever he and the lawyers filed back to court to see the fear.

The fear abated slightly in the next two days as the jurors asked to be read bits of scientific testimony—an indication, to Claus's lawyers, that the jury was carefully examining the complex, all-medical defense case.

But last Monday morning, when the jury announced it had reached its decision, you could again see the toll of the wait. There were dark circles and bags under Claus's eyes. When CBS reporter Barbara Nevins asked, "Your last words?," from the press box, Claus ran the middle finger of his left hand down his nose, surreptitiously making the familiar gesture before catching himself and turning it into a joke. The courtroom was standing room only. Claus's girlfriend, Andrea Reynolds, in a royal-blue Scaasi silk and big diamond earrings, sat behind him, intent. But as the verdict was read out, he looked only ahead.

"As to the charge, that the defendant committed on December 27, 1979, the crime of assault with intent to murder, how do you find?" the court clerk sang out to the jury foreman.

"Not guilty," the foreman replied as Claus, letting go slightly, closed his eyes.

The second charge was read. "Not guilty," the foreman repeated, and the façade crumbled. Claus dropped his head, hit the table with a clenched fist, and came up a moment later, his eyes filled with tears.

Then it was off to the press conference, where—confidence doing what it does to a man—the familiar pre-trial Claus reappeared: steel-charmed, patrician, grand.

What were his feelings about Alexander von Auersperg and Ala Kneissl—Sunny's two oldest children, his stepchildren—the instigators of the case?

"I have no feelings of vindictiveness," Claus said. "I feel they were misguided."

And his plans for the future?

"Leading a quiet life and ceasing to be in the public eye."

Four hours later, he packed his big Vuitton case in the station wagon, gave the bellhop a $20 tip, and headed back to New York. But it would not be back to a

Photograph by Robyn Wishna/Picture Group.

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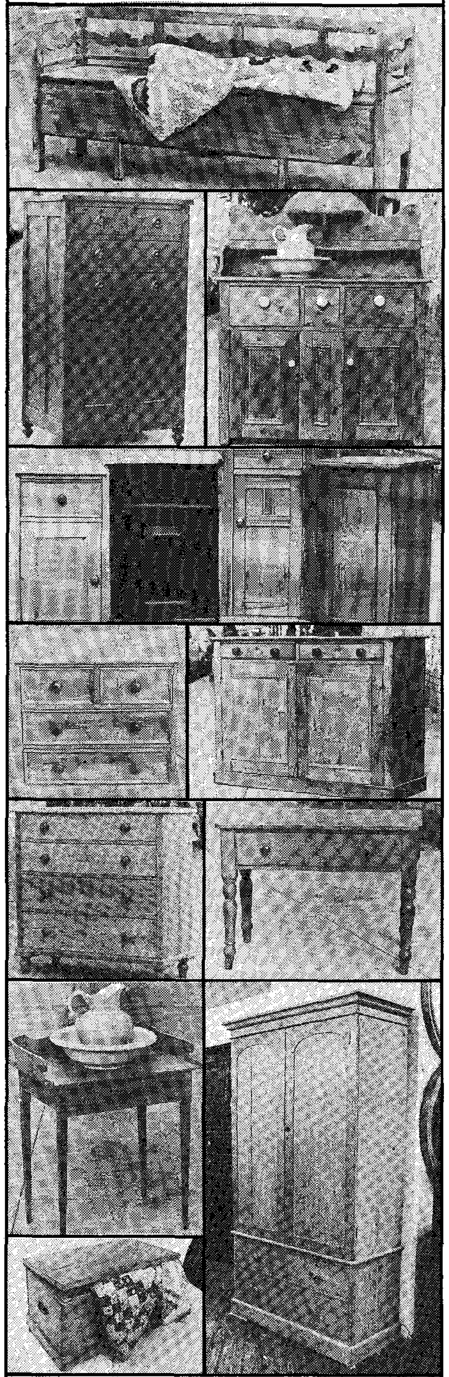

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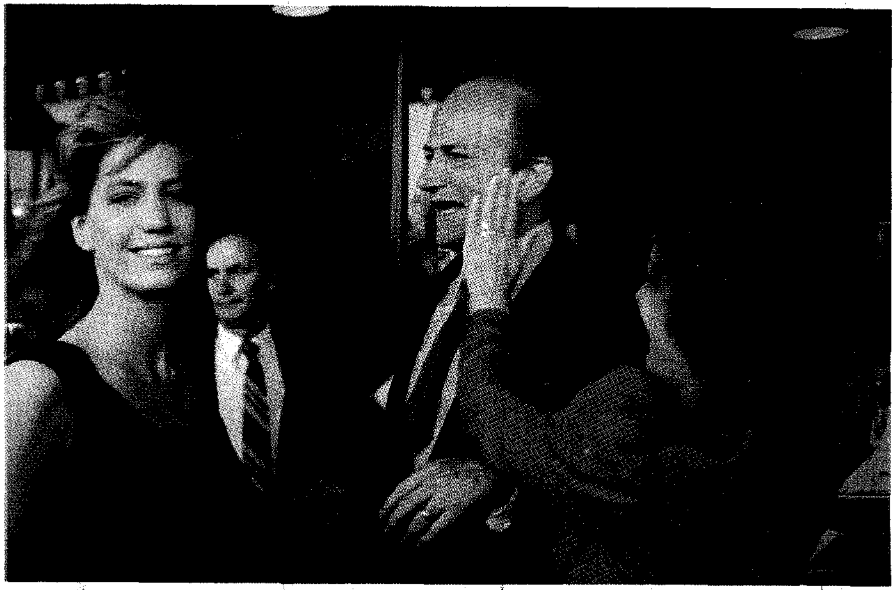
quiet life, of course. There was an interview coming up with Barbara Walters, perhaps a book. There was the possibility of further litigation with the stepchildren over the family's fortune, valued now at about $150 million. Two hours after the verdict, Alexander and Ala called their own press conference. "We know and he knows that he tried to murder our mother," Ala said.

Most significantly, there were the questions that still hadn't been answered after two trials: What caused Sunny's comas? "What for insulin?" One conviction was overturned, one trial ended in acquittal. What it comes down to in human terms is this: When he walks into a room, for the rest of his life, people will look at him and wonder. And no one, except Claus von Bulow, will ever know.



Celebrating: *With his daughter, Cosima, and his girlfriend, Andrea Reynolds.*

VON BULOW'S RETRIAL WAS expected by many to be a replay. As it turned out, much was familiar, but much was surprisingly new. Outside the courtroom, the defense directed an onslaught of attention to the press. Claus and Andrea Reynolds posed in black leather for photographer Helmut Newton, on assignment for a magazine. Throughout the trial, Andrea monitored every word that was written, occasionally excoriating reporters, calling one a "shit-head," another a "Commie-pinko faggot." Claus, more often than not, would later make apologies, in what had to be called a good cop–bad cop routine.

Claus was also the master—perhaps even the inventor—of an interesting form of propaganda: the casual and cutting remark, announced to be "off the record" after the fact. "This business about Sunny's being an alcoholic—I *never* said that," he insisted. "Though this business about her low tolerance is nonsense. She had a perfectly normal tolerance. It wasn't two drinks that did it; it was when she had two, she had to have eight. *She could not afford to touch it, because she had to carry on.* It wasn't like, oh, someone like"—Claus named a former high-placed foe—"who could have three or four drinks with lunch with no visible sign. . . . You don't have to say his name, of course."

At other times, he disputed the state's theories of the case—such as the assertion that Sunny suffered scratches in a fight with him for her life—arguments he never ventured to make from the witness-box. "A man may—I'm not saying this is right—*slap* a woman with the open hand. He may even, God forbid, hit a woman with his fist. But *scratching?* That is really a rather *feminine* way of fighting, don't you agree? We *are* speaking off the record, of course."

Inside the courtroom, there was startling new prosecution evidence from Alexandra Isles, Claus's former girlfriend. But just as important, the prosecution lost the testimony of banker G. Morris Gurley, who, as Claus uncharacteristically put it, "shat on me in the first trial." Gurley would have told the jurors that Claus had not worked in the six years before his wife's first coma and would inherit $14 million on her death. That testimony, the judge ruled, was inadmissible because there was not "a suggestion, anywhere at all, that financial gain impelled the defendant to take the actions the state says he took."

The defense, led by former Abscam prosecutor Puccio, was entirely new and included a lineup of nine doctors nationally recognized in the fields of endocrinology, neurology, and toxicology. All based their opinions on medical records, never having met Sunny von Bulow.

Photograph by Jack Spratt/Picture Group.

Claus and his lawyers were clearly unable to find an acceptable explanation for the presence of insulin, which the state claimed Claus had used to try to kill Sunny. So the defense simply argued that the insulin didn't exist: Sunny's maid, Maria Schrallhammer, never saw a vial of insulin in the black bag, as she'd testified—she'd seen some other vial of clear liquid; the insulin readings on a hypodermic needle were false; the findings of insulin in Sunny's system were suspect. "There *was* no insulin injection," Puccio and his doctors said over and over.

Sunny, once again, was painted as a woman with suicidal tendencies who abused both alcohol and drugs. Her first coma, the defense said, was caused by Seconal and alcohol. Never mind that prosecution experts reported no findings of either in her system; both could have been metabolized in the hours before she got to the hospital.

The second coma—the one from which she has never recovered—came from barbiturates and alcohol, complicated by hypothermia as Sunny lay unattended on a cold bathroom floor, the defense team claimed. The defense lawyers focused on one piece of damning prosecution evidence: the extremely high rate of glucose consumption in Sunny's body at the time of the second coma. The prosecution's experts saw that as a sign that something—such as externally administered insulin—was "eating" her glucose.

The defense countered by bringing on Dr. Ralph DeFranzo, the man who had devised the formula for computing the rate of glucose consumption. He said Sunny von Bulow's glucose consumption was normal for her body chemistry.

Against the emotionally powerful prosecution witnesses, this kind of testimony was heavy going—as Claus was well aware. "I just hope that the jury will concentrate on the essence of it, as opposed to the prejudicial dirt," Claus told a well-wisher as deliberations began. "You know that adultery is still a criminal offense in Rhode Island, and I'll plead to *that*."

How the jurors—a group of blue-collar and white-collar workers that included eight women and four men—made the decision is not fully known. As of late last week, most were sticking to their internal agreement not to discuss deliberations. One, Rose Carlos, said the testimony of Maria Schrallhammer "and others" about the discovery of the black bag was not credible—a view echoed by alternate juror Elaine A. Aiello. If the maid had indeed seen something as potentially dangerous as a hypodermic needle in the black bag, why hadn't she gone to someone? Aiello asked. Aiello also said she found the weeks of medical testimony complex.

OF COURSE, YOU CAN'T HELP but wonder what the jurors would have thought had they been able to consider the mountain of prosecution evidence—some old, some new—that was lost: the testimony of Schrallhammer, alleging that in the late sixties Claus knew enough about hypodermic needles to give Sunny vitamin shots. (Too remote, the judge ruled.) The testimony of about a dozen rebuttal witnesses, who were prepared to say Sunny was neither an alcoholic nor a potential suicide. (The witnesses should have been called in the state's main case, the judge ruled.) The testimony of banker Gurley.

Even Alexandra Isles was barred from saying a number of things extremely damaging to Claus. According to the prosecutors, for example, Alexandra claimed that eight or nine months before Claus's first trial he had asked her about a statement she had made to police. "Are you going to stick to your statement that we were just friends?" she quoted him as asking. "If you testify that we were more than friends, you'll be putting nails in my coffin." She also claimed that Claus, before going to trial, had mailed her a letter promising that if she would agree to go to Europe he would arrange a job for her in a national theater.

The defense opposed this testimony on the grounds that its prejudicial effect outweighed whatever value it had to the case. The judge agreed.

That is not to say, however, that Alexandra fumbled her moment. Her return, after fleeing the country to avoid testifying, could not have been more gripping. Marc DeSisto, the 30-year-old co-prosecutor, took her arm as she got off the plane at Boston's Logan Airport. Five state troopers guarded her as she waited in the witness room. She was dressed, with schoolgirl innocence, in a blue blouse with puffed sleeves, and her long, black hair was pulled back with barrettes. As she took the stand, she seemed to tremble—a hothouse flower, fragile, darkly beautiful, rare.

Soap-opera stuff? Alexandra's testimony about her four-year affair with Claus was better. They stole glances in the courtroom—she to him, he to her—the looks never quite locking. She described their rocky relationship from the first meeting, "at a luncheon party" in 1978, to his broken promises to get his own apartment, to discussions of marriage. In November 1980, she said, Claus followed her to Washington and offered to call his wife in front of her and ask for a divorce. There were sighs throughout the testimony, nothing so obvious as Monroe heaving her bosom, but delicate, birdlike little things, audible and visible.

"I said [sigh] it was my wish and hope that we could be together as a couple by

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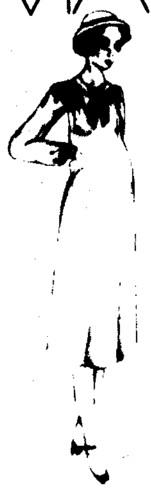

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Christmas of that year [sigh], and would that be enough time for him to get his affairs in order," she told the court.

And then, of course, came the bombshell—the information about the first coma that Alexandra had kept to herself at the first trial. "He said that [he and Sunny] had been having a long argument, talking about divorce. It had gone on late into the night. She had drunk a great deal of eggnog, and then he said, 'I saw her take the Seconal,' " Alexandra told an absolutely still courtroom as Claus suddenly busied himself writing on a pocket notebook. "He said that the next day, when she was unconscious, that he watched her, knowing that she was in a bad way, all day, and he watched her and watched her, and finally, when she was on the point of dying, he said that he couldn't go through with it, and he called and saved her life."

"You certainly didn't believe that he had intentionally harmed his wife?" Puccio asked on cross-examination, seeming to violate the trial lawyer's axiom that you never ask a question to which you don't know the answer. "If you did, you would not have seen him after December 1979, isn't that true, Mrs. Isles?"

"I'm ashamed to say it's not true," Alexandra said.

AND YET IN SOME WAYS, Isles's testimony helped the defense. It didn't make Claus look like a good fellow, certainly, but technically, he had "saved her life." What's more, it supported the defense proposition that Sunny's condition was brought on by drug abuse.

Even so, Alexandra proved early in the game that she wouldn't be manipulated by the defense. "Mrs. Isles, are you under the care of a psychiatrist?" Puccio asked in a hearing with the jury absent.

She didn't even wait for Judge Grande's "Not here, Mr. Puccio" before showing that she had no intention of answering. One hand on the witness stand, she looked him in the eye and gave him a "Don't think for a minute you can try that one with me, buddy" look.

Nor did she waver when Puccio suggested in front of the jurors that she had been little more than Claus's plaything.

Wasn't it true, Puccio demanded, that Claus had had "other relationships" besides those with Alexandra and his wife?

"I don't know that," she said.

Wasn't it true that Alexandra wanted so much to be with Claus that, even after the first trial, she wrote him a letter saying she was jealous of the people with whom he was spending his time?

"Part of me wrote that letter," said Alexandra.

"You didn't really mean it when you said that in the letter; that's what you're saying now, isn't that right?"

The woman in girlish dress exploded. "Have you ever been in love?" she asked the defense lawyer. "I doubt it, but you do some crazy things."

Puccio stopped. For the only time in the trial, he stuttered, fumbling with the notes in his hands. "Maybe I should have my wife speak to you about that," he said finally. And then: "I think I'll conclude."

CLAUS SAT OUT THE DELIBerations in his room at the Biltmore Hotel in Providence. Despite the growing tension, he entertained a string of visitors, sometimes receiving in casual clothes, sometimes in his dressing gown, a bright, pink-and-green paisley. The dressing gown had been a gift from Sunny, one of those little "perks," as Claus put it, of accompanying your wife to Christian Dior in Paris. He told delicious and malevolent stories in his somewhat affected British accent. (A reporter from Copenhagen's largest daily confided that when Danish-born Claus speaks Danish his accent is affected, too.) The shadow of prison was on him, but Claus could still make a light reference to the medical testimony when he discussed why he and Sunny stopped having sex together fourteen years ago. "Nothing *happened,*" said Claus. "We are talking about a declining curve—like glucose consumption."

Similarly, he didn't shy away from revealing one of the minor mysteries of the trial: what four years of litigation has cost him. "Two mil," he said. "No, perhaps 1.6."

Can he afford it?

"Sure," he said.

Where does the money come from?

"Well, I . . . I . . . don't owe you any answers on that."

Will payment be a burden?

"Burden? It is an item in my budget which I would prefer not to have."

After the first trial, Claus said that he deeply regretted not testifying. As the second trial wound down, however, Puccio admitted that it had never been in the cards for Claus to testify this time either: Little in their medical case would have been helped.

"Head over heart," Claus explained sonorously. "Head over heart."

He was even more poetic when he was asked how it felt to have a prosecutor point a finger at you in a courtroom and say you lay indifferently beside your wife while her breath became a dry rattle.

"I'm going to quote Dylan Thomas," Claus said. " 'After the first death, there is no other.' Do you know that poem? After reading the grand-jury testimony, there is no other shock."

And what were his feelings as Sunny fell into the first coma?

"Sunny was, as far as I could discern, sleeping it off. They diagnosed bronchial pneumonia. She was rightly or wrongly upset about Ala leaving. Not upset because Ala was leaving for Austria, upset because Ala had somewhat demonstrably stayed for her presents and then beetled off, and Sunny had only just managed to persuade her to stay for her mother's Christmas lunch."

But was it true—as Alexandra Isles testified—that he and Sunny had fought about divorce that night?

"Yes," said Claus. "Let's just say there was 'considerable verbal confrontation.' I have always maintained that Sunny was an extremely"—slight pause—"*fair* human being, and she never blamed me for what I would call sexual infidelity, because she perfectly well recognized that was by consensus."

Did Sunny know about Alexandra?

"Yeah," he said. She also knew he had his own place. "Sunny most certainly knew about my apartment, because it was furnished with station-wagon-loads of stuff from the basement in Newport."

So why had he never lived there with Alexandra?

"In her testimony, she doesn't make out that it was one romping love affair."

Had Claus once given Sunny vitamin shots, as Maria said at the first trial?

"Sunny was taking B_{12}," Claus said, "and she taught me how to give myself injections.... But I did not like the effect of Sunny's [shots]. I felt they might have a little amphetamine and something more in them."

Why were he and Sunny—as doctors testified—getting large prescriptions for Valium?

"Maria said that all the prescriptions ended up on Sunny's table. *I* wasn't taking Valium.... Sunny was nervous with human contact. She virtually never made an outgoing telephone call. In other words, if the chauffeur had to be canceled, she didn't call him. If the hairdresser also had to be canceled, she didn't call him. Here's another absurdity. Sunny would have the drawings of the Paris collections mailed to her in New York, make her selections, and, I assure you, if you wanted to contact Givenchy or Saint Laurent, they would say [that for] every single order, every detail of the design, *Mr. von Bulow* made the calls."

Why did he get the drugs in his name?

"Otherwise, it was too many for her," said Claus. "Okay, I *cheated* a bit. But one thing—this seems to be a great big struggle between me and the kids—Sunny did have an alcohol problem and, to my knowledge, never had any problems with tranquilizers or barbiturates, in the sense of excess. She took one or two to go to sleep, but, as it was infinitely preferable to alcohol in my book, I helped her with one crutch as opposed to

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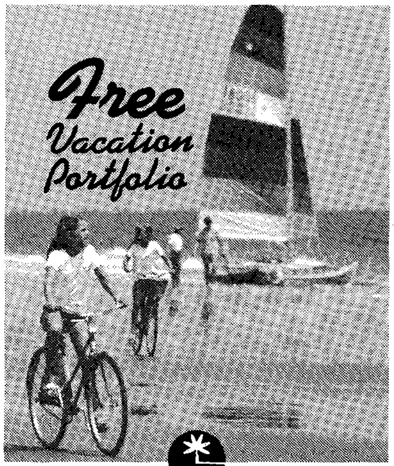

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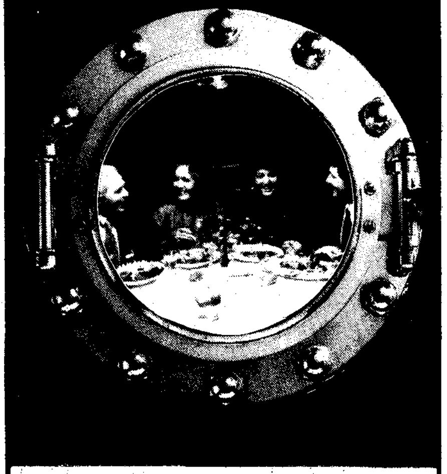

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the alternative. Okay, you can tell me I was wrong."

Had he ever seen Sunny using syringes in the year or two before her comas?

"I had certainly never seen her, but I had a conversation with her about painkillers. In Lenox Hill Hospital records, she tells the doctor she's on Tagamet and Tenuate, which is an amphetamine. Part of [the defense] exhibits were vials of Tagamet, insulin, and morphine, with the labels scraped off. You couldn't tell the difference."

Was *anything* in the black bag his?

"To the extent that I *obtained* the Valium, it's mine," he said.

But didn't the bag travel with his luggage when the family left for Newport at Christmas, before Sunny's final coma?

"That's what Maria says," he said.

Does he believe he was framed?

"I sure as anything know that the syringe needles were not mine. Let's get into some subsidiary things."

ACROSS TOWN, AT THE Marriott, Alexander von Auersperg and Ala Kneissl sat on a sofa, side by side. Sunny's two oldest children had spent more than $400,000 to gather evidence against their stepfather. In contrast to the defense team, Alexander and Ala had not engaged the press from the start of the retrial. Only later, in deep frustration over Judge Grande's rulings, did they begin to speak out. They knew the odds of a conviction were slim. Their voices were tired, their style was sober. They spoke with pain of not having talked to Cosima, the daughter of Sunny and Claus, for three years—since she sided with Claus.

They insisted that their mother did not drink daily, or even weekly. They said they have no idea why she went to her family doctor for Valium and Seconal.

"My mother was a very strong woman," said Ala. "If she were taking drugs, the world would have seen it, no two ways about it."

"My mother was a very strong woman," Alexander echoed later. "Claus was always saying, 'Could I get you this?' I thought he was attentive."

"Obsequious," Ala said.

WHEN EDWARD VIII abdicated the English throne, the American columnist Westbrook Pegler wrote a beautiful line predicting the future for the new duke of Windsor. "He will go from resort to resort," Pegler wrote, "growing more tanned and more tired."

By the end of the retrial, Claus's long face had picked up a slight tan from a few solitary hours in Central Park. As the events outside the courtroom unfolded—as Claus received the good wishes of strangers who are struck dumb by celebrity, as he joked with reporters who will ignore his invitations to dinner once the hoopla is over—Pegler's line came up and was recalled to Claus.

"In common with Edward VIII? Me? Oh, no, no," Claus said. "I thought Edward VIII was a despicable little man. I had dinner with him quite often, because he loved speaking German. He'd say 'knockwurst,' I'd say 'sauerkraut,' and he'd be quite content. But I totally subscribe to the feelings of Churchill, who said"—here Claus mimicked—" 'There should be a statue in every village in England in honor of Mrs. Simpson.'

"When someone writes an in-depth history of all this at last," Claus said, "they will see a man full of vanity, a man full of ambition, a man of material values. I don't mean material values in the acquisitive [sense], I mean in the sense that one can become entrapped in them once they're there—a gilded life may in many ways become a gilded cage."

For the future, he speaks ambiguously of a "very important job offer." Even beyond that, won't he always be known as the man twice brought to trial for trying to murder his wife?

"Yes, but apparently not with my friends. I have been quite extraordinarily lucky to have so many friends."

And, yet . . . There's a story that's been told that one night, when Claus was in a bar, someone started singing opera. Another man, irritated by the noise, yelled, "Kill him, Claus, you know how."

"It wasn't a bar," Claus said. "It was a party, a private party given by a prince—you don't need to know his name—he's a wicked man. He had a party, and somebody started singing grand opera, not a few notes, but three, four minutes. And he said, 'Claus, keeeel him, you can't be worse off than you are now.' I mean, this was way back in May 1982, a month after my conviction.

"He's probably the only European prince who's worth a billion dollars," Claus continued. "Most of them are stony broke. He's a wicked man, and sadly, he could be Frederick the Great having Voltaire for dinner. Instead, he spends a great deal of time in practical jokes, making fun of blue-rinse widows in Hollywood."

Claus is off and running now with stories—many of them slanderous, all off the record, of course. There is one about the sister of his wife's former husband, a second one on its heels.

"I'll tell you a funny story about Louis Auersperg," he went on, and that seemed a good place to leave him—in his pink-and-green dressing gown, which his wife, Sunny, on one of their trips to Paris, had bought. ▬

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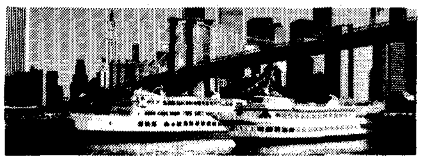

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By Corky Pollan

What's in a Frame

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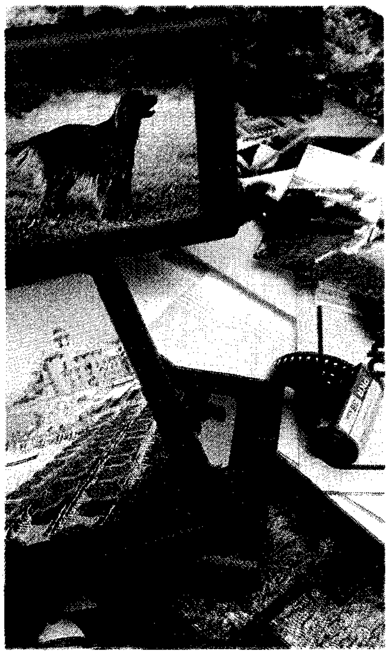

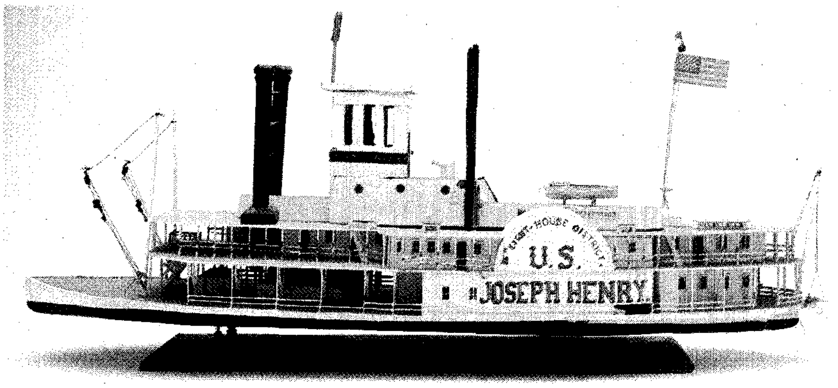

The Mast Roundup

There's more to a boat lover's obsession than, well, just boats. There are all those nautical things—like instruments, charts and logs, and ship models. The people at Guernsey's, aware of boaters' fixation, have put together an unusual group of marine antiquities for their latest auction. The range is exhaustive: from sections of the quarterdeck of the U.S.S. *Maine* to Antonio Jacobsen's ship "portraits" to a model of the side-wheeler U.S. *Joseph Henry* (above) to a Barraud chronometer. All in all, an auction with glorious treats for the object-oriented sea buff.

GUERNSEY'S/*Seventh Regiment Armory/Park Avenue at 66th Street/794-2280*
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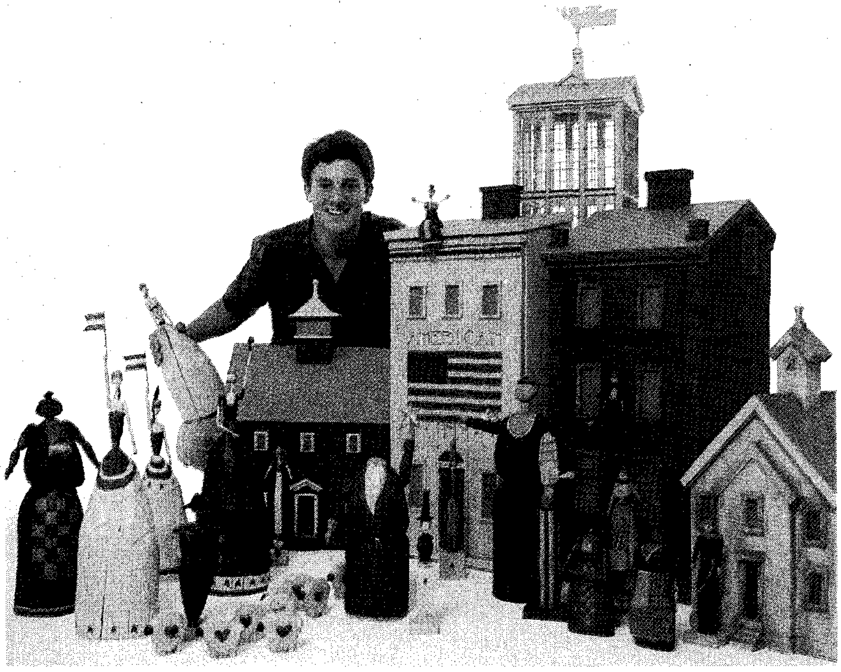
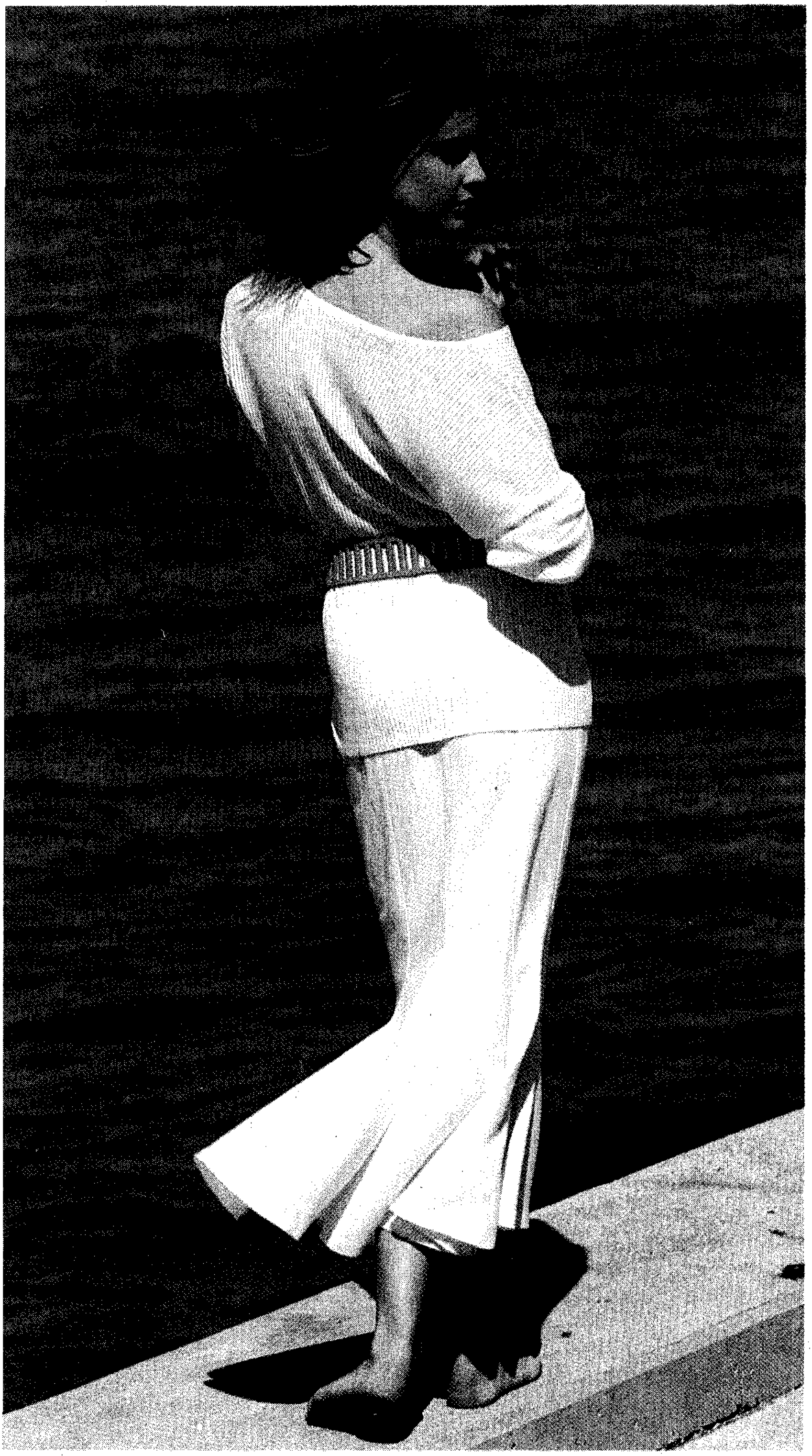


Young at Art

"They keep me sane," says Daniel Hale of his historical houses. An architecture major at the University of Maryland, 21-year-old Hale has jigsawed and nailed together buildings since high school. Now he's creating idyllic villages with churches, town halls, Federal houses, and inns ($75 to $225), and with witty animals and quirky people ($45 to $150). Hale's details are winning—an archangel Gabriel weather vane atop a birdhouse, a figurehead above an inn. The fronts of the taller buildings swing open to reveal that they are, in fact, cupboards. (Hale will custom-craft a cupboard from photographs of anyone's old house.) This young artist's endearing work assures us that America's folk-art tradition is alive and flourishing.

MUSEUM OF AMERICAN FOLK ART SHOPS/*125 West 55th Street (245-8296), 55 West 53rd Street (581-2474) and Rockefeller Plaza Promenade (247-5611)*

Photographs: top, Aaron Rezny; bottom left, Richard Felber; right, Ted Hardin.



The Danes Came

In Denmark, where they know about simplicity in furniture design, it seems they also know about the charm of minimalism in fashion. Made In, a flourishing Danish sportswear company, has recently come to New York. It arrived here with designs by Leif Aarestrup in natural fabrics from Scandinavia, Italy, India, and Portugal, and with a look that says summer—from breezy cotton lawn skirts ($100) to ribbed tank tops ($28) to awning-stripe skirts ($40) to the gauziest ice-blue silk shirts ($40) and pajamas ($60).

MADE IN/*T. Edwards/ Herald Center/ 1 Herald Square/ Third floor/736-2411*

Model: Dawn Greene of Model Management.Hair and makeup: Sandra Bocas/Benjamin Salons for Sibby Lynch.Belt from Barneys.

Best Bites

Some of us would rather eat hors d'oeuvre than a main course, especially in summer. Now that the heat's here, try these cool nibbles with a gin and tonic: a sugarless cone to heap full of dips like cream cheese and caviar, or salads like chopped egg, or mousses like chicken or salmon. Or use your own creations. The cones, from Randall Gottier's Hors d'Oeuverie, cost 50 cents each, and there's a minimum order of twelve (the fillings begin at $5.50 a half-pound). While you're there (be sure to phone first), consider these other appetizers, all ready to heat: twelve chunks of seared fillet of beef, $12.50, or dates wrapped with bacon on toothpicks, $8.50 a dozen. At Fisher & Levy, the avocado addict can find instant gratification in guacamole to go. You don't have to mash or peel a thing, or worry that the stuff will turn dark on you, because there's lots of fresh lemon juice along with the cilantro and spice. It's $7 a pound. Also, fill your freezer with the slimmest, most elegant cheese straws in town. These cost $9 a pound, which means you get 70 long straws that bake up crisp and golden. **—Barbara Costikyan**

CONES/*Randall Gottier's Hors d'Oeuverie/221 East 58th Street / Second floor/758-0265*

GUACAMOLE AND CHEESE STRAWS/*Fisher & Levy/ 1026 Second Avenue, near 54th Street/832-3880*

Photographs: left, Lawrence Ivy; right, David Bishop.

Wine/Alexis Bespaloff

THE LIST FRONTIER

"...You may be surprised to learn that Le Cirque has 40 wines at $15 to $18, the Four Seasons more than 25 at $11.50 to $14.50..."

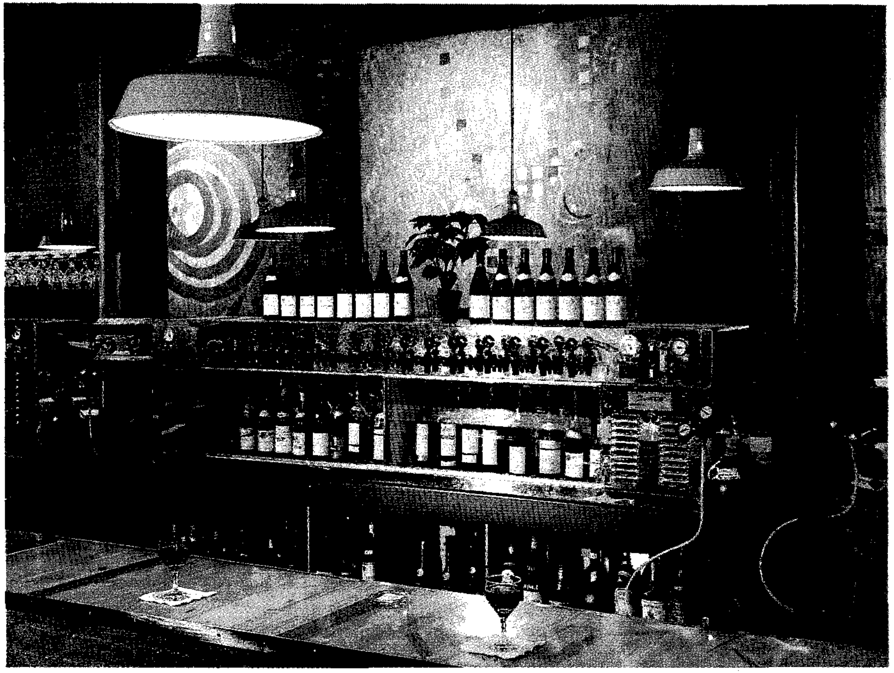
IT WASN'T SO MANY YEARS AGO THAT only wine lists with a wide assortment of French wines were taken seriously. There may have been a Chianti, a Soave, a Liebfraumilch, and, perhaps, one or two California wines on the last page, but these were an afterthought. Today, of course, there is an increasing number of restaurants whose lists are made up almost exclusively of California or Italian wines, and many lists have at least an adequate representation of these wines.

As I looked around town for interesting new lists of all kinds, or for established lists that have recently been revised or expanded, I was struck once again by the range of prices for identical or similar wines. For example, it's curious to see Venegazzù, a Cabernet-based wine from Italy's Veneto region, listed for $18 at Orso and $38.50 at Parioli Romanissimo, which also sells Perrier-Jouët Brut for $58, a wine available at Le Cirque and Petrossian for $35.

A bottle of Muscadet costs $11 at the Four Seasons and One Fifth, $20 at Maurice, and $25 at La Côte Basque. Château Simard, a popular Saint-Emilion currently available in the 1976 and 1979 vintages (the wholesale price is about $6.70 for each), costs $18 at Manhattan Market, $19 at One Fifth, $19.50 at the Four Seasons, $22 at Le Régence and Le Relais, $24 at the Ritz-Carlton's Jockey Club, $25 at the Polo, $30 at Prunelle, and $38 at La Côte Basque.

It's no surprise that luxury restaurants—the kind that, as a friend puts it, "want $5 just for an estimate"—employ especially high mark-ups for the most famous labels, which include Lafite-Rothschild, Pétrus, de Ladoucette Pouilly-Fumé, and such top champagnes as Dom Pérignon, Taittinger Comtes de Champagne, and Roederer Cristal, on the assumption that clients who order such wines are not concerned with price. But some of those restaurants also provide a wide selection of less expensive bottles. You'd expect a casual, wine-oriented restaurant such as Tastings to offer more than 40 wines for $16 or less, but you may be surprised to learn that Le Cirque has 40 wines that cost $15 to $18, or that the Four Seasons, which has its share of $50 to $100 bottles, also offers more than two dozen wines at $11.50 to $14.50.

THE DRAMATIC INCREASE IN THE NUMBER and variety of fine Italian wines available here is nowhere more evident than on certain wine lists. **Felidia** (243 East 58th Street, 758-1479), for example, offers nearly 300 red and white Italian wines, including 50 Barolos, 30 Barbarescos, and about a dozen each of Brunello di Montalcino and Amarone. Two good choices are the complex, well-structured 1978 Barolo of Pio Cesare ($35) and the rich, ripe 1977 Amarone Vigna Mezzano of Masi ($40). (There are also about 30 vintage ports and Madeiras available by the glass, and nearly 50 different brandies, including 20 grappas.) Those who content themselves with a glass of white wine or a Perrier and lime at **Le Cirque** (58 East 65th Street, 794-9292) are probably unaware of the extent to which owner Sirio Maccioni has expanded his impressive list, which now includes more than 350 selections. In addition to the classic wines of Bordeaux, Burgundy, and Champagne, there is an excellent selection of Italian wines, among them such intriguing bottles as a 1983 Ribolla Gialla of Jermann ($18), a 1983 Gavi of Contratto ($16), a 1979 Barbaresco of Gaja ($30), a 1974 Barolo Riserva of Prunotto ($28), and the recently released 1979 Brunello di Montalcino of Villa Banfi ($32).



Glass act: *The Greene Street Kitchen and Bar offers 110 wines by the glass.*

Photograph by Peter Mauss/ESTO.

A wine list need not be extensive to provide interest and variety. A case in point is the selection at **Orso** (322 West 46th Street, 489-7212). There are 26 Italian wines available, most of them priced at $13 to $18, including a 1982 Dolcetto of Ceretto ($14), a 1976 Brusco dei Barbi ($17), and a 1974 Gattinara Riserva of Dessilani ($18). Among the excellent whites on hand are two relatively rare ones, the 1983 Luna dei Feldi ($19), from the Trentino region, and the 1983 Vintage Tunina ($22), from the Friuli region, each an unusual blend of several varieties. For those who want to begin with a sparkling wine, there's Berlucchi Rosé ($20) and Veuve Clicquot ($30), the only non-Italian wine on the list.

Another list that is primarily Italian is that of **Positano** (250 Park Avenue South, at 20th Street, 777-6211). There are several good whites at $9 to $15, but it is among the reds that real bargains can be found, such as a 1979 Barolo of Ceretto ($18), a 1978 Brunello di Montalcino Riserva of Barbi ($22), a 1975 Rubesco Riserva of Lungarotti ($22), and a 1971 Barolo Riserva of Prunotto ($30).

It's difficult to put together an inexpensive French wine list, but not impossible, as is demonstrated by **Quatorze** (240 West 14th Street, 206-7006). There are about 25 red and white French wines available in this convivial bistro, including a 1983 Pinot Blanc of Hugel ($10), a 1983 Muscadet ($11), a 1983 Riesling of Willm ($11), a 1983 Chablis Premier Cru of Vocoret ($17), two reds from the south of France—a 1983 Faugères ($10) and a 1980 Gigondas ($11)—two red Burgundies, a 1983 Laforet of Drouhin ($13) and a 1978 Rully of Jadot ($20), and a dry sparkling wine, the Crémant d'Alsace of Willm ($15).

IT'S EASIER TO MAKE UP A CALIFORNIA list than a French one: There are literally hundreds of wines available, many of them within a relatively narrow price range, and no one expects to find older—and relatively expensive—wines, as on a French or Italian list. The Oyster Bar in Grand Central Station has one of the most famous American-wine lists, and almost all of its 125 wines are from California. Another restaurant that specializes in California wines is **Carolina** (355 West 46th Street, 245-0058), which recently printed up a new list—three lists, really, for red, white, and dessert wines. Among the 79 wines are a 1981 Zinfandel of Burgess ($12), a 1980 Cabernet Sauvignon of Sterling ($21), and a 1978 Cabernet of Heitz from the Fay vineyard ($34); the whites include a 1983 Johannisberg Riesling of Phelps ($14.50), a 1982 Fumé Blanc of Robert Mondavi ($17), and a 1982 Chardonnay of Iron Horse ($22.50). The 1982 Piper Sonoma Brut ($24) is one of several sparkling wines.

The **Sea Grill** (19 West 49th Street, 246-9201), part of the restaurant complex in Rockefeller Center, offers nearly 100 American wines, almost all from California. Ed Schlich, the knowledgeable and enthusiastic cellar master, can guide you through the list, which includes the new sparkling wine from Sonoma, Gloria Ferrer ($18); 1982 Chardonnays from Trefethen ($26) and Dry Creek ($21); 1983 Sauvignon Blancs from Concannon ($18), Kenwood ($20), and Carmenet ($17); and, at $18 each, the 1980 Cabernet Sauvignon of Simi and the 1981 Zinfandel of Clos Du Val.

The **River Café** (1 Water Street, Brooklyn, 718-522-5200), whose elegant and varied list focuses on France and California, has just introduced an ambitious supplementary selection, called the California Classic, which includes 75 Cabernet Sauvignons from six top wineries in vintages from 1965 to 1981. Among the choices, many of which are virtually unobtainable today, are fourteen vintages of Beaulieu Vineyard Georges de Latour Private Reserve (the 1970 is $179), eleven of Heitz Martha's Vineyard (the 1968 is $465, the 1973, $89), ten of Robert Mondavi Reserve (the 1974 is $125, the 1975, $68), seven of Ridge Monte Bello (the 1970 is $239), ten from Mayacamas (the 1973 is $79), and nine from Stag's Leap Wine Cellars (the 1973 is $185). Prices for many of these wines in the 1975 to 1979 vintages are $40 to $60.

The River Café's focus on different vintages from the same winery, incidentally, provides a sharp contrast to a hotel wine list that I recently came across: It was beautifully printed and offered an extensive selection, but without any indication of vintages, even for the most expensive Bordeaux. When I pointed this out to one of the captains, he shrugged apologetically and said, "It's tough to get vintages these days."

WHILE THERE ARE A GREATER NUMBER OF specialized wine lists now than in the past, there are many diversified ones as well. One Fifth, for example, continues to offer a wide selection at reasonable prices. **Manhattan Market** (1016 Second Avenue, near 54th Street, 752-1400) has an extensive, well-chosen, and fairly priced list, with many bottles from France, California, and Italy among its more than 160 selections. These include such Chardonnays as the 1982 of Sonoma-Cutrer ($18), the 1983 of Concannon ($17), and the hard-to-find 1981 of Long Vineyards ($43). Some interesting reds are a 1973 Brunello di Montalcino of Barbi ($23), a 1979 Barbaresco of Gaja ($29), a 1980 Château Pichon-Lalande ($18), a 1971 Château Mouton-Rothschild ($95), and a 1969 Beaune Bressandes ($36). Dessert wines include a half-bottle of 1975 Château La Tour Blanche ($9), from Sauternes, and a mature, vintage-dated tawny port, the 1962 of Warre ($23); two good values in sparkling wines are Gratien Brut ($16), from the Loire, and Pol Roger ($28).

The more than 200 wines found on the list at **Jams** (154 East 79th Street, 772-6800) represent a particularly diverse and sophisticated selection, and the French and California choices provide an informed consumer with quite a number of interesting possibilities, among them such white Burgundies as a 1981 Rully ($18) and a 1983 Pernand-Vergelesses ($23); red Burgundies such as a 1982 Mercurey ($23) and a complex 1980 Santenay ($27); an unusual red from the Loire, a 1983 Chinon ($15); a rare 1983 Bellet Blanc ($21), from Provence; a 1981 Gigondas ($15), from the Rhône; the excellent 1982 Oregon Pinot Noir of Eyrie Vineyards ($30); and, from California, a 1983 Chalone Pinot Blanc ($26), a 1979 Chappellet Cabernet Sauvignon ($30), and a 1980 Zinfandel of Green & Red ($18).

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serve fine wines by the glass without spoilage. Tastings and Lavin's are well known to wine enthusiasts, and each also has an extensive wine list to complement its wines by the glass. (The list at Lavin's now includes 250 wines, more than half of them from California.)

A welcome new addition to the wine-bar scene is **Cafe 43** (147 West 43rd Street, 869-4200), a spacious and comfortable restaurant that offers a changing selection of sixteen red and white wines by the glass, plus eight sparkling wines; the latter, which range from $2.75 to $6, are cheaper by the glass than by the bottle, which should encourage even the most thrifty to begin the evening with a mini-tasting. Cafe 43 also has a well-chosen list (which is not surprising, since it was compiled, and is regularly revised, by Raymond Wellington, who performs the same task for Windows on the World, whose wine list is among the city's best). There are about 60 wines available, of which more than half cost $16 or less. Some interesting choices are the 1982 Sauvignon Blanc of Phelps ($15), the 1980 Cabernet Sauvignons of Simi ($15) and Jordan ($26), the 1982 Gewürztraminer of Hugel ($12), from Alsace, and, from Saint-Emilion, the attractive 1979 Château Monbousquet ($15).

The most extensive use of the Cruvinet, and a remarkable opportunity for wine tasting, can be found at the recently opened **Greene Street Kitchen and Bar** (103 Greene Street, 925-1866), where 96 wines and 14 champagnes are available by the glass. This selection is not as overwhelming, or as pointless, as you might imagine, because the wines have been intelligently grouped by type into twelve "flights" of eight wines each. Therefore, while you can sit at a table or at the 50-seat bar and order a two-and-a-half-ounce taste or five-ounce glass of any wine, you can also order an eight-wine flight of, say, California Chardonnays ($17.50), Sauvignon Blancs that include both French and California examples ($12), or American Pinot Noirs ($15). The flight of eight French white Burgundies ($27.50) includes a 1983 Chablis Premier Cru, a 1981 Meursault, and a 1981 Montrachet; the red Burgundies ($28.50) include a 1982 Vosne-Romanée, a 1979 Corton, and a 1969 Romanée St. Vivant; the red Bordeaux ($29.50) include a 1980 Trotanoy, a 1976 La Mission Haut-Brion, and a 1962 Léoville–Las Cases; the International Dessert Wines ($29.50) include a 1976 Yquem, a 1970 Anjou Blanc, a 1976 Beerenauslese from the Rheingau, and a 1982 Edelwein Gold of Freemark Abbey. And while there are no flights of champagne, if you've ever wanted to compare such luxury examples as Dom Pérignon, Roederer Cristal, Bollinger R. D., and Laurent-Perrier Grand Siècle—but haven't wanted to buy a bottle of each—this is your chance. ■

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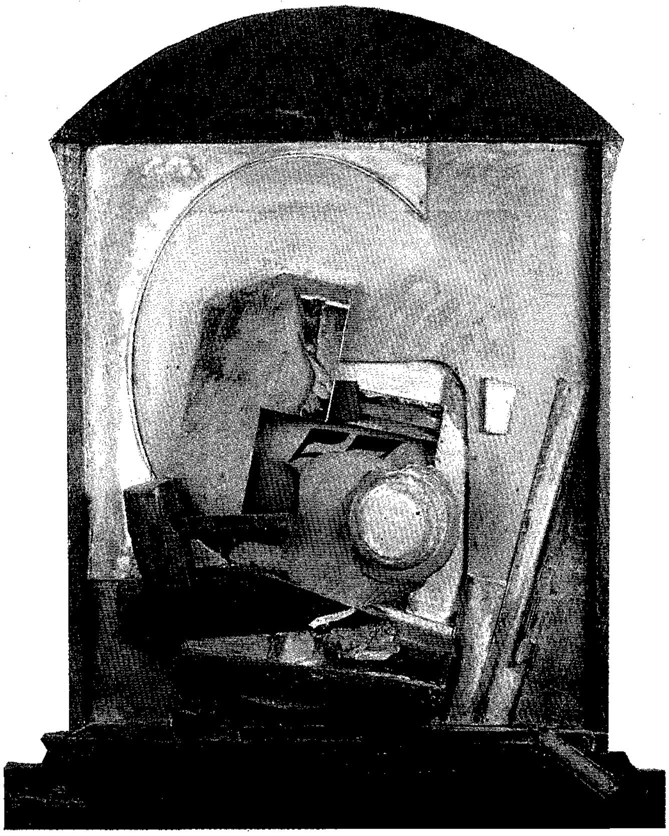
Art/Kay Larson

DADA'S DAY

"...The Kurt Schwitters show at MOMA is the nice surprise of the season—intellectual refuse turned into gleeful poetry..."

FOR THOSE WHO THINK THAT **Kurt Schwitters** whiled away his life in the dark outer orbits of Dada, the exhibition at the Museum of Modern Art is going to make them think twice. The show is the nice surprise of the season. It virtually drags the kicking, spluttering Schwitters by his collar into the sunlight. Under the scrutiny of John Elderfield, director of MOMA's Department of Drawings, Schwitters emerges as a sly humorist with a mystical bent who cultivated nonsense for its liberating spirit. Where so many of the movement's chief *provocateurs* now seem no more than wraiths—their art and their lives remembered only as an accumulation of Dada data—Schwitters left behind him an unusually vast and revealing body of work. The rubber-stamp drawings, the collages and collage constructions, poems such as his popular hit "An Anna Blume," books and pamphlets, typographic design, a long-running magazine, a recording of one of his readings, scripts for theatrical performances, three versions of the famous Merzbau house he turned into an artist's grotto—they were all created under the self-anointed term "Merz." As he wrote, "My ultimate aspiration is the union of art and non-art in the Merz total world view."

The image of a "Merz total world view" is itself hilarious. Schwitters was a natural jackdaw, a sympathetic figure to anyone who has pondered the more exotic ironies of the Information Age. He was a collector of free-floating scraps of visual banality—a character somewhere between the solitary prospector who builds his house out of discarded wine bottles, and the mad etymologist-entomologist picking apart words and forms as though they were items in his beetle collection. Until this exhibition, which is the largest Schwitters show ever, it was difficult to know much about him. Most of us have had to settle for seeing his work one or two examples at a time, without much feeling for his intentions or his paradoxical nature. The exhibition reveals an unexpected strain of German romanticism that mingles with the more familiar Dada irruptions in collages that are both stronger and more poetic than one realized. Now it makes sense that Schwitters's arch-rival, the German Dadaist Richard Huelsenbeck, called him the Caspar David Friedrich of Dada.



Lively art: Drama, *a collage of 1944.*

Schwitters's collages were born almost literally out of the shards of German culture after World War I. During the war, he had been a mechanical draftsman and a mediocre Expressionist painter. (With an aesthete's disdain for politics, he once declared that he had saved himself "for the fatherland and for the history of art by bravery behind the lines.") As Germans rose in revolt against the monarchy in the winter of 1918–19, Schwitters introduced himself to the artist Raoul Hausmann by proclaiming, "I am a painter and I nail my pictures together."

Picasso and Braque, of course, were the first to splice art and life in collage, but Schwitters freed the medium from its associations with painting. He applied his additive hammer to words, covering his drawings in rubber-stamped impressions and pasting them up with bits of railway tickets, price tags, and snippets of print. This wordsmithery is riddled with unexpected puns. In the exhibition, for instance, you notice an elegant little 1923 drawing that consists entirely of the word "Bussum" stamped 26 times on a sheet of paper. German has no such word, so you assume it's a nonsense phrase. But if pronounced in English, "Bussum" sounds like "bosom." Back at the drawing, you see that most of the Bussums cascade down the page as though taped to the skin of a breast. To decode the drawing, you must read it aloud. It's a visual poem, or calligram.

Art and words have had a long courtship in this century. Schwitters used them in almost any conceivable combination, often to express an excitement that came out of the medium itself. The general mood in 1918, as Elderfield notes, was utopian and ecstatic. "Everything had broken down," Schwitters wrote. "New things had to be made from fragments." As he said, "One can even shout out through refuse, and this is what I did, nailing and gluing it together."

Dada's belief in the abstract power of words has had an enduring legacy. Elderfield's contribution is to make Schwitters's part in it extraordinarily vivid. This show owes its beginnings to a doctoral thesis, which has been incorporated (with much additional information) into the hefty catalogue. Such close attention has given a new emphasis and a new depth to an artist of puzzling contradictions. Schwitters was a connoisseur of nonsense: "I feel sorry for nonsense because up to now it has so rarely been artistically molded," he wrote. Yet his work is not nonsensical; it is filled with meaningful connections, which are traced in

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exhaustive detail. Schwitters, the imp noir of Dada, had a romantic's melancholy appreciation of the darker side of progress. He was fond of adding little wheels and cogs to indicate the machine age, planets in revolution, things in motion, and the "new man" who would personify the spirit of Merz.

Schwitters baptized his work with the name Merz in 1919. His usual explanation was that it came from a scrap of paper printed with the phrase "*Kommerz- und Privatbank*," which he used in one of his first collages. Elderfield points out that he might have continued with the word because, after his argument with Huelsenbeck, the head of the Berlin group, he was prevented from calling it Dada.

But Merz is also an extraordinarily apt description of Schwitters's delight in trash. Few ideas have been so pervasive in twentieth-century art, from Picasso's casual appropriation of imitation chair caning to Robert Motherwell's Gauloise wrappers floating ostentatiously in orange paint to the younger generation's comic-book superheroes, sometimes barely reworked from the pulp page. Even Saul Steinberg's rubber-stamp drawings are animated by a humor strikingly close to Schwitters's. (It's not trash that makes or breaks an artist, but the vision that can sublimate useless information into art.) Schwitters was one of the first artists to realize how much garbage the machinery of Western civilization was beginning to generate. A society, as any anthropologist will tell you, is defined by its leavings. Ours has already left mountains of garbage, especially intellectual garbage—throwaway ideas, informational sludge, leftovers from electronic bombardment, the brain-filling trivia of a culture that can't stop gorging itself.

To make poetry out of intellectual refuse, as Schwitters did, is to reprocess the garbage into something fine again, to distill it into purity. When Schwitters composes a poem out of nonsense syllables, rolling his consonants, stretching his voice into vowel spasms and roller-coaster tonal glides, he creates a clean waterfall of sound. I had heard the rare recording of one of his performances, but when I heard it again at the Modern, in the much more illuminating context of his collages, I realized how funny it is.

Schwitters's humor is his least understood and most valuable contribution. Too many years of humorless art-historical analysis has left us thinking that his nonsense has no sense in it whatsoever. Elderfield's sensitive study reinstates Schwitters's wit. He quotes T. S. Eliot: "There is a logic of the imagination as well as a logic of concepts." Schwitters's logic was intuitive, mystical, and gleeful. Perhaps Dada needed more romantics like him. (11 West 53rd Street; through October 1.) ■

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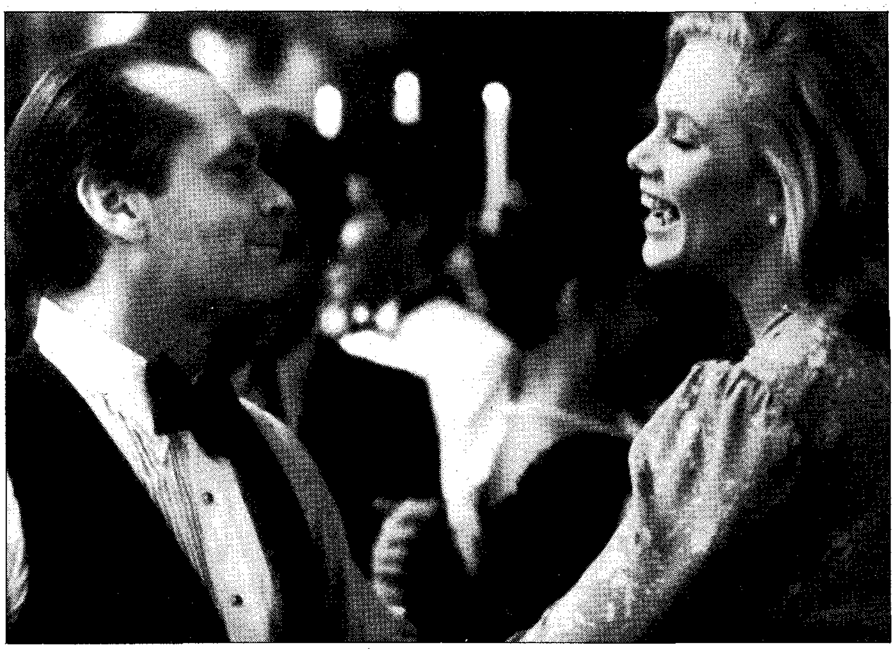
"*. . .Prizzi's Honor* is a mocking spoof of the gangster genre, a serious-playful story of love among the mafiosi. . ."

THE INITIAL GRAVITY OF JOHN HUSTON'S new film, **Prizzi's Honor,** is both a lure and a joke. The movie is about a pack of murderers—a dangerous Mafia family, the Prizzis, steeped in corruption and violence. Just as in *The Godfather,* we are brought into the councils of power, where old men, in croaking whispers, lean forward in darkened rooms and pronounce death sentences on the innocent and guilty alike. The mood is solemn: Andrzej Bartkowiak, the talented cinematographer (*The Verdict*), shoots in rich, heavily saturated colors, and the scenes play at a stately tempo. During a grand Mafia wedding the chorus sings the "Ave Maria," and Huston sweeps the camera down from a stained-glass window to the altar below. It is a majestic moment. The whole movie is majestic. Yet in almost every scene, something is just a bit off. An actor may seem to be gloating—relishing evil more than is proper even for a mafioso. Or the lines will seem a bit . . . overripe. Suddenly, the picture has moved away from us and is standing off at a distance, grinning.



The hit couple: *Jack Nicholson and Kathleen Turner in John Huston's film.*

Novelist Richard Condon, adapting his 1982 novel (along with Janet Roach), has created a bizarrely logical plot, pushing the genre standbys of violence, family loyalty, and "honor" to their extremes; then he adds a few jokes and goes over the top into satire. *Prizzi's Honor* is a kind of cracked romance, both pathetic and hilarious. At that same wedding, Charley Partanna (Jack Nicholson), the family enforcer, a stolid murderer of impeccable loyalty, spots the gorgeous babe Irene Walker (Kathleen Turner) and immediately falls for her. But Irene, it turns out, is a hired killer (a hit woman?) just like Charley; in fact, the Prizzis employ her on occasion. That is the first shock to Charley's equilibrium; the second comes when he kills a man who has run afoul of the family, and the corpse turns out to be Irene's husband.

Meanwhile, hovering around the edges of the story, the outcast Prizzi daughter, Maerose (Anjelica Huston), schemes to win back Charley, who was once her lover. Maerose gets the goods on Irene, who has filched a couple hundred thou from the Prizzis' Vegas operation, and forces the family to decide what to do with her. Earlier, discovering Irene's crime, Charley had asked, in despair, "Do I ice her or marry her?" Now, the family tells him, the logic of "honor" requires that the hit man hit his own wife. *Prizzi's Honor* is a comedy of greed and betrayal; there are no "good" people, no honorable acts, no true loyalties. The women don't hide in the kitchen making pasta—they are as vicious as the men. So much for the macho piety of *The Godfather.* Indeed, *Prizzi's Honor* can been seen as a deadpan spoof of Coppola's masterpiece. Underneath its composed surface, there is pure mockery.

Huston has made put-ons before. *The Maltese Falcon* (1941), Huston's first film as director, is a suave example of satire operating inside a beautifully wrought genre effort, and *Beat the Devil,* his comedy of 1954, is a kind of hipster's send-up of the international-thriller film. But in *Beat the Devil,* the absurdity is closer to the surface. What makes *Prizzi's Honor* so fascinating, and rather difficult, even opaque, are the subtle but frequent shifts between seriousness and play. Huston, 78, has been working in movies for over 50 years, and like Buñuel in his last years, he may now be interested in amusing himself more than anything else; whether the moviegoer can keep up is *his* problem.

Condon's story has the startling overcomplication of the forties plots that were derived from *noir* novels. As in a good forties movie, the characters take their time sizing one another up. In their first big scene, Nicholson and Turner turn face to face, and as they drink each other in with their eyes, we register the kidded romantic cliché of immediate infatuation but also enjoy the extraordinary spectacle of two people actually talking to each other at length on the screen. In 1985, you don't see *that* very often. His eyebrows arched, his lower lip tucked in, producing an expression both wary and stupid, Nicholson speaks in a Brooklyn palooka accent that is perfectly sustained yet flexible enough to suggest shades of feeling that we didn't think could possibly be there. Turner is probably the sexiest actress in American movies—the heat rises into her cheeks and eyes and stays there. But then the two of them roll over and over in hyperbolic erotic transport, and we know we're being razzed. And so it goes in scene after scene.

The gangster parleys give one the same vertiginous effect. Lee Richardson and Robert Loggia, as the Prizzi sons, do a straightforward, powerful job of acting heavies, but William Hickey, as Don Corrado, the boss of bosses, is teasing his

"...*Cocoon* stars some of the best American actors, but its tone is crass, and its ideas are secondhand Spielberg..."

role. Best known for his theater work, Hickey nevertheless seems to have an instinctive understanding of the camera. Tiny, wizened, but with immense hands that flap alarmingly before his face, Hickey speaks in a small, hoarse voice that draws one closer to him. But Hickey, unlike the similarly hoarse-voiced Brando in *The Godfather,* could not be called a man of sober responsibilities and distinguished judgment. Many years of holding great power have only confirmed Hickey's Don Corrado in his essential rattiness. Hickey exudes intellectual enjoyment of evil; his semi-satirical work—a touch of nasal glee breaks through the hoarseness—suggests that double-dealing is not a means to an end but an end in itself. The fateful phrase "It's only business," which is used here, just as it was in *The Godfather,* to justify an execution, actually means "It's only pleasure."

Anjelica Huston, better known for the last decade as Nicholson's girlfriend than as an actress, turns out to be an insolent and knowing comedienne. Tall, lanky, and big-boned, with a good-size nose, she has a regal yet equine bearing. At first, her appearance is baffling. Is the haughty mannequin style a joke? Then, as she closes her eyes in mock dismay, as if she felt dishonored by speaking of distasteful things, we see that Maerose is a monster of calculation. Can a put-on attain any higher style than Anjelica Huston's? She seems linked directly to her father's super-cool sense of play.

Jack Nicholson, on the other hand, admitted in a wonderful interview in the May-June *Film Comment* that he had trouble understanding the material until Huston told him to relax and play it as comedy. Nicholson is indeed very funny. He can look completely out of it—a dumb thug with nothing going for him but instinct—until, suddenly, something switches in his brain, his eyebrows drop like twin semaphores, and his whole face comes back into focus. In a world governed entirely by force and guile, his Charley is stupid enough to fall in love, and where that love leads him is both pathetic and funny. Since he's a man of feeling, he becomes the ultimate victim of the Prizzis' "honor."

THE PEOPLE WHO MADE THE SCIENCE-FICtion fantasy **Cocoon** obviously took some risks. To release a film featuring a group of senior citizens—especially during the kiddie-movie season—requires some commercial boldness, or at least disdain for the received wisdom of Hollywood. *Cocoon* stars some of the best American actors alive, and it was shot by a successful young director, Ron Howard (*Night Shift, Splash*), who has shown signs of a lyrical gift. In all, I can't think of a recent picture with a larger parcel of goodwill going for it. And that is why my disappointment in *Cocoon* is so sharp. It certainly isn't a disaster—some of it is rather touching—but the picture is derivative and faintly embarrassing and finally rather sour. It makes you feel queasy when you're watching it and something worse the day after.

As excited dolphins sing, creatures from somewhere (the planet Antareus, it turns out) land in the Gulf of Mexico, dig up egg-shaped pods from the deep, and deposit them in the indoor swimming pool of a rented Florida mansion. The cocoons, it turns out, contain preserved, still-living bodies of Antareans left behind from an earlier trip. No one suspects that anything odd is going on—not, that is, until the young captain (Steve Guttenberg), who rents his boat to a very respectable-looking group, happens to spy on one of them, a beautiful young woman (Tahnee Welch). He watches her remove her shirt, remove her shorts, and then remove her face, leaving a mass of pure white light beneath it. At the same time, three aged friends (Hume Cronyn, Don Ameche, and Wilford Brimley) climb creakily over the fence of their retirement community and go for their daily secret swim in the neighbor's pool. The presence of cocoons doesn't seem to bother them much. In fact, the first time the algae-covered things are there, the men start diving, paddling, and racing like a bunch of teenagers at a water hole. Afterward, Cronyn and Brimley run home to their wives, Jessica Tandy and Maureen Stapleton, and Ameche brings flowers to his girlfriend, Gwen Verdon. In the morning, the women smile contentedly. The three old men have been rejuvenated by their contact with the pods.

It's fun, of course, to see someone like Hume Cronyn whining about prunes and Ex-Lax one minute and jumping all over the place the next. Such a transformation satisfies our fantasies of elderly relatives and friends suddenly casting off all their infirmities at once. But this fountain-of-youth movie is a little crude. The men's rejuvenation is primarily sexual—suddenly they are randy again (as if all 70-year-old men were normally impotent). And the wives do little but receive their husbands' new vigor with glowing smiles. The writers—fledgling screenwriter Tom Benedek adapted a previously unpublished novel by David Saperstein—conceive of renewed youth strictly in male terms, and so the filmmakers wind up wasting the great actresses in their all-star cast.

Don Ameche goes break dancing, Hume Cronyn scoots around a supermarket on a tricycle, and the fable becomes corny and in its own way rather crass. By turning the characters into kids, the filmmakers wind up emphasizing the actors' age more than they have to; we're aware of them gamboling and showing off and trying to look rakish—and actually looking silly. Couldn't the old guys have done something more challenging? *Cocoon* may have set out to be generous to old people, but this myth of rejuvenation hardly argues for the powers of the elderly: They aren't shown using their experience or knowledge, only their new physical vitality. There's an ugly, grasping element in the story, and the filmmakers must have sensed it, because they put in a holdout, played by Jack Gilford, who refuses to go swimming with the cocoons. Gilford speaks up for nature; he wants to accept old age with all its ills. But Gilford is made to seem like a grouch—a party pooper who is merely afraid of cutting loose.

The premise of *Cocoon* is remarkably similar to that of Steven Spielberg's "Kick the Can" episode in *Twilight Zone—The Movie,* which also featured the elderly grabbing at physical vitality. But it's not only the gimmicky idea that's been lifted from Spielberg. The overpowering white light, irradiating the ocean as the extraterrestrials land, is an open imitation of the Master's pop-exalted manner—only without the high-powered theatricality. Howard's tempo is different from Spielberg's; he's more leisurely, and more humane—attuned to the instant of frailty, the eccentric moment. At his best, Ron Howard gives a humorously matter-of-fact tone to fantasy; he has a distinctive style—so why is he borrowing Spielberg's?

The extraterrestrials, who usually appear in human form (their leader, played by Brian Dennehy, talks like a mild-mannered businessman trying to complete a deal), are so friendly and reasonable that they finally become dull. When the old people draw so much strength from the cocoons that the cocoons begin to expire, the Antareans don't even get angry. They understand the impulse to live forever (that's what *they* do), so they issue an invitation to the earthlings to come away with them. Which doesn't make for a very exciting conclusion. We're left rooting for the old people to avoid the police, get away on the spaceship, and live forever, and we can't avoid the miserable feeling, as the movie tries to whip up some excitement, that the ultimate happy ending—immortality—is really the ultimate cop-out. ■

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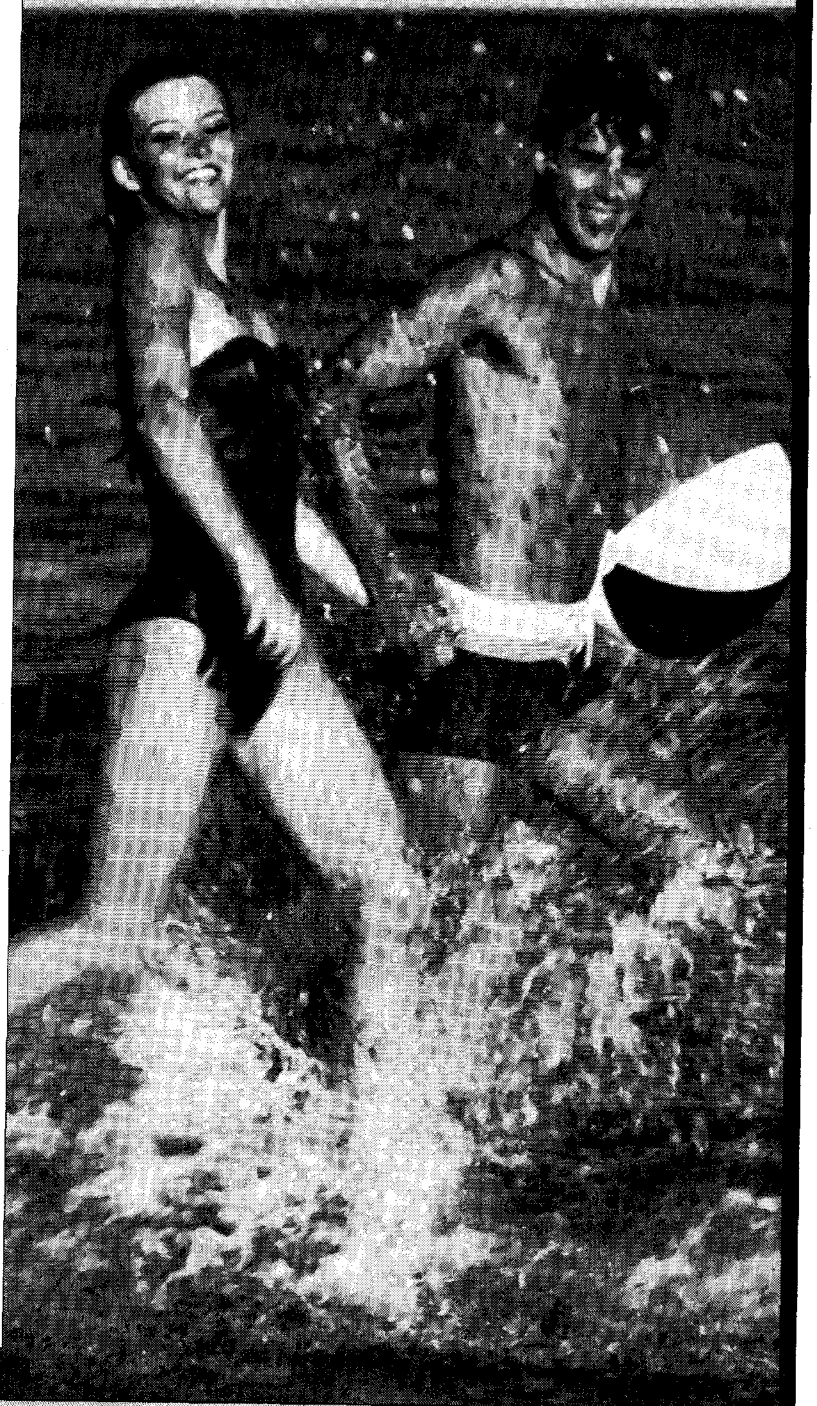

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HEARTS OF THE SOUTH

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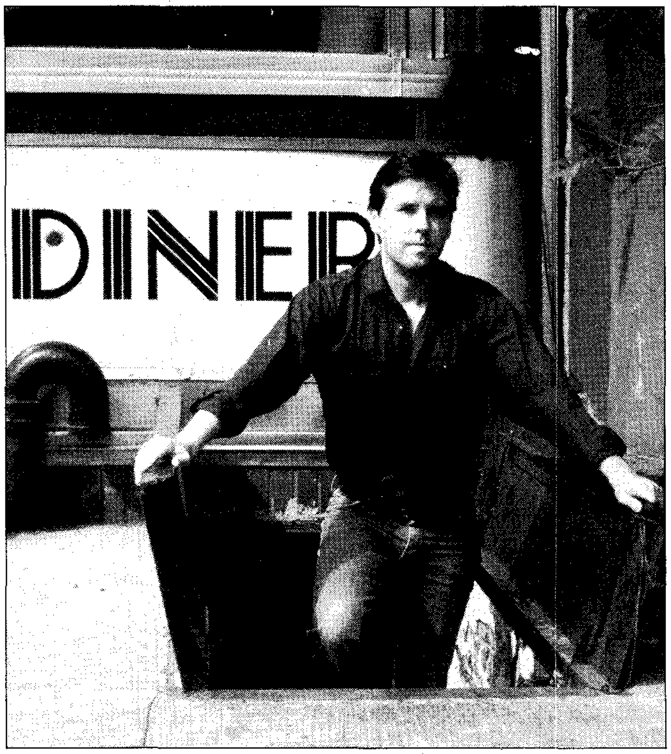
North Gladiola, *by James Wilcox. Harper & Row; 264 pages; $15.95.*
Lives of the Saints, *by Nancy Lemann. Alfred A. Knopf; 144 pages; $13.95.*
Looking for Bobby, *by Gloria Norris. Alfred A. Knopf; 259 pages; $15.95.*

IT IS ALWAYS IMPOLITE, AND IN THE South positively dangerous, to speculate on a gentleman's ancestry. Nevertheless, I must communicate my suspicion that James Wilcox was begotten by S. J. Perelman upon an unresisting Flannery O'Connor. Like Wilcox's first novel, the hilariously disconsolate *Modern Baptists, North Gladiola* is set in the ineffectual town of Tula Springs, Louisiana. The personnel this time include a cello-playing housewife, a doctoral candidate (his thesis is "*Das Unheimliche:* A Meditated Reply to the Existential Dilemma of the Tourist"), and a hot-tub saleswoman. Yet they, and the rest of the North Gladioli, are the victims of squashed ambitions, hopeless love.



James Wilcox: *Hopeless love, vicious Chihuahuas.*

Duk-Soo Yoon, the Korean existentialist, saws away in the quartet, making sheep's eyes at the oblivious cellist, Ethyl Mae Coco, who broods about Heidi the hot-tubber's engagement to her son. Mrs. Coco's morale is not improved by a visit to her relatives ("Her brother, Denmark, . . . was as kind and gallant as ever, letting her share the gin he kept in a rubbing alcohol bottle, and taking her off almost immediately on a tour of a water treatment plant"), and it plummets further when she is charged with the murder of the vicious Chihuahua from the beauty college next door. As if this is not enough, she is burdened with the education of a schizophrenic who asks difficult questions ("'Does Jesus Christ Our Savior like rats?' Perplexed. . . , Mrs. Coco thought back to the Monarch Notes she had bought to help her get through Freud"), and she is told that her ex-daughter-in-law is a lesbian ("Mrs. Coco had been forced to throw out the philodendron Connie had given her").

North Gladiola contains much more plot and many more characters than a short review can hint at. The action spins around in place a bit too much, and too many of the sentences suffer from lassitude ("Duk-Soo was anxious to order, but the child had told him that they would have to order food from the food waitress, who was out back buying a used shock absorber from this man"). But along with a sharp eye and ear for the customs and language of the imperfectly civilized heartland, Cox has a well-developed heart of his own. Mrs. Coco is the butt of numerous jokes, but she is also a real woman, sympathetically drawn, as she keeps hoisting her frail banner of Dignity and Culture, only to have it keep dropping on her head like an old birdcage cover.

A really sweet, scatty novel, *Lives of the Saints* begins with a wild wedding. The bride is "the type of girl you see being dragged screaming from a convertible sports car outside of the bar at the Lafayette Hotel at three in the morning by her fathers and brothers, and then, the next day, in the bank or shoe store looking as though she had been shedding a lot of tears." The bride's mother and grandmother spend the entire time talking about what hats they wore when they were fifteen. Nubile guests drift off into the bamboo grove. Claude Collier, a *dead* attractive boy, gets stupefyingly drunk and puts his hand on the narrator's knee, saying, "The way your slip was showing, *it reminded me of the South.*" The bride's father hollers, "Let the dead bury the dead!"

From there, things disintegrate further, as they seem to have a habit of doing in New Orleans. The narrator, pretty Miss Louise Brown, remarks, "People fall apart easily here," and this is borne out by the life of furious aimlessness led by nearly everyone in Louise's orbit. There is the family with "five hysterical vivacious sisters," where all conversation is carried on in screams, the "vivacious and incoherent" 84-year-old debutante, and the born-again Christian who testifies that the Lord helped him find his credit card. The only people with a slight purchase on normality are those who drink about twenty Cokes a day ("Southerners need carbonation"). As in *North Gladiola,* characters distractedly address each other as "heart."

Lives is fairly plotless, but it's short enough for that to be tolerable. The only theme of note is Louise's love for the unbearably appealing Claude ("His effect on women was that total strangers in restaurants or hotel lobbies would come up to him and say, 'Excuse me, but are you all right? You look a little pale. Is something wrong? Can I get you a glass of water?' "). Claude, who lives on the corner of Indulgence and Religion, is extremely elusive and constantly drunk, which of course makes him even more attractive. By having Claude arouse maternal tenderness rather than sweet, savage lust in the breasts of southern girls, Lemann avoids the self-justifying sentimentality that usually accretes to portrayals of hopeless passion. This is a slight but

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highly likable tale of young love, without resort to self-pity or gynecology.

Looking for Bobby begins well, with Marianne Lindsay impulsively running away from her Delta mansion to get to New York and her true love, Bobby Desmond ("I recited the birth dates of the romance poets to get a grip on myself"). There are also some good local types—the woman who can't talk without quoting Browning ("Irks care the crop-filled bird?" she consoles her rich, unhappy son), the local heartthrob who drives a mongrel Ford painted "Looking for Trouble." But Gloria Norris's book is nice where it should be daft, agreeable where it should be sharp. It's much too conventional in style and story—a young woman loves her brilliant, moody cousin through years of lackluster marriage and affairs—and it's full of unnecessary explanations, such as who people mean when they say "you" and the plot of *The Sea Gull.*

Norris makes a big mystery out of Bobby's persistently running away from the cousin he says he loves (there is some very unconvincing ladies'-magazine psychology in the last few pages), but Bobby's problem seemed pretty clear to me, particularly in a scene describing his temperament: "I had never seen Bobby possessed by such rage. He yanked the minty wool scarf from around his neck and hurled it straight into Harold's face, then he ran down the steps and disappeared into the darkness of the theater." Indeed, I felt at times as if I were reading one of those Somerset Maugham stories that I used to find romantic but confusing until someone set me straight. I thought Norris must be getting ready to pull the rug out from under her hypnotized heroine when Bobby tells her (in 1981!) that he wants to know how the Zapotec Indians "achieved this wonderful, deep consciousness and community, and how I can learn to experience it. I have, very fleetingly, but only with the help of the mushrooms." Alas, this is meant as one more example of Bobby's mystical wonderfulness. What we want from southern writers is their own dizzy collisions of destiny and moonlight, not secondhand mycological concoctions. This book could have used some carbonation.

In brief: WOULD YOU BELIEVE, A *nice* book about Elvis Presley? Elaine Dundy, author of *The Dud Avocado,* has immersed herself in the early life of the King, and the result is **Elvis and Gladys** (Macmillan; 350 pages; $18.95). (Gladys was his mom.) This is the Elvis of poor but loving (if feckless) parents, church music, and county fairs—a good country boy corrupted by the bloodsucking Colonel Tom Parker (he wasn't a Svengali, Dundy remarks dryly—Svengali loved music). A somewhat besotted but always warmhearted portrait. ■

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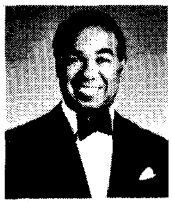

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The Insatiable Critic/Gael Greene

AMERICAN DREAMS

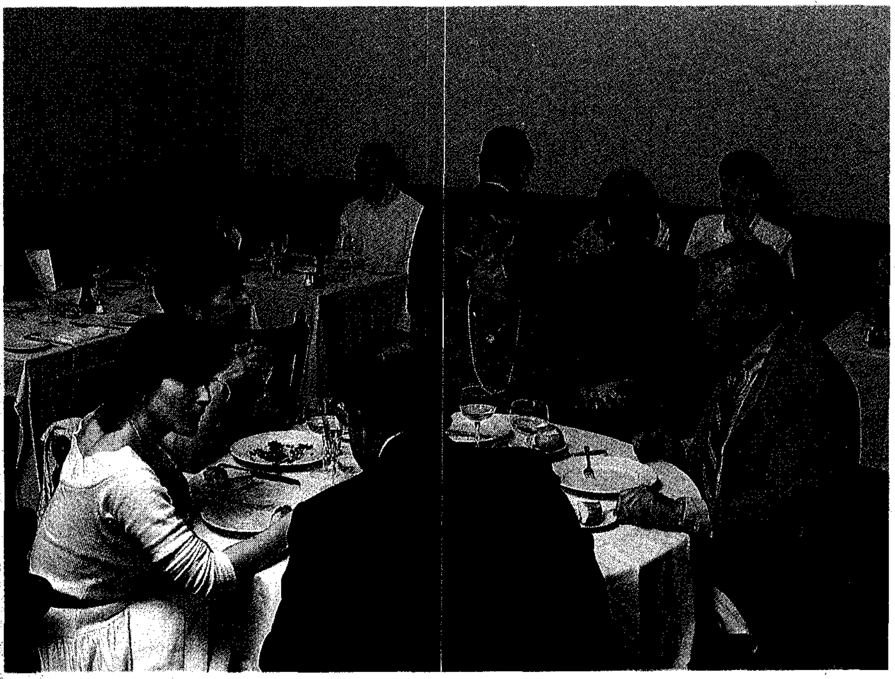
"...One talented American chef has found his way downtown to Montrachet. Another is sparking a renaissance at the Gotham..."

WAS THERE EVER A BETTER TIME TO BE alive and hungry in New York City? It only *seems* that every new beanery in town is a bowling alley vaguely disguised as a high-school cafeteria or pasta shop. At the same time, a generation of serious young American chefs, apprenticed with the masters here and abroad, is coming of age... and sizzling. One talented hand has found his way downtown to Montrachet. Another is sparking a renaissance at the Gotham Bar and Grill.

Professional foodlings don't need a Dow Jones ticker. We gobble gossip as if it were foie gras. By the time I got to **Montrachet,** it looked like a foodie convention—Paul Prudhomme at one table, Sirio Maccioni at another, three restaurant critics in the house on a single night, a sous-chef from Jams nuzzling a sous-chef from La Grenouille. Was Montrachet's chef David Bouley understandably nervous? Or just a bit slow?

But though the kitchen crawled at that moment fifteen days ago, Montrachet was a major find. Imagine, a $16 prix fixe dinner: tingling deliciousness of eggplant in terrine with red pepper, roast duck, root vegetables and wild mushrooms, ethereal crème brûlée and coffee. An astonishing buy. There was a more ambitious $25 menu, too, and à la carte entrées gently priced, everything temptingly garnished by Bouley, whose stints at Le Périgord and Le Cirque led to the Moulin de Mougins kitchen of Roger Vergé, briefly to Girardet, most recently to the new Parisian three-star, Jamin.

The lessons of his grand tour show in the fragile cheese tartlet, tiny circlets of smoked eel on brioche, and small squares of smoked salmon dabbed with caviar that arrive, gift of the house, as an *amuse-gueule*. Savvy gourmands might think of Girardet when tasting Bouley's barely, i.e., perfectly, cooked lobster and of Jamin when the food seems slightly tortured or when portions seem big enough to feed a Barbie doll. Perhaps the duck terrine and a sweetbread-stuffed chicken leg lack seasoning, and the foie gras is sliced so thin, sautéing destroys its velvet. Little curlicues of Dover sole taste unpleasantly vinegared. Three tiny ovals of red snapper in a listless tomato sauce seem a bit stingy. And a smallish veal steak is tasteless and dry. I'm no longer enchanted by formal still lifes on every plate. It's time to relax a little.



Montrachet: *Modest surroundings, sizzling cuisine.*

Still, the modest little TriBeCa storefront with its windowless ell, neat but graceless (binned wines over the bar are its only ornament), is instantly disarming. It permits you to focus on the uptown snap of the black-clad staff and the unabashed pride and enthusiasm of owner Drew Nieporent, his life savings on the line here, apologizing for a near-nonfunctional air conditioner. What lingers in the memory are mostly joys: moist perfect pigeon with voluptuous foie gras wrapped in a cabbage leaf, delicately poached black sea bass in an herb-scented broth with chunks of artichoke, asparagus tips, carrot thins, and bits of mushroom and tomato. Intellectually, it might seem excessive to carve green apple, tomato, and avocado into pea-size balls to jewel lobster in crème fraîche, but the contrast of tastes and textures admittedly intrigues. Grilled chicken is moist, its eggplant fan very tasty. Two chops and a split nugget of lamb loin with buttery potato purée and a zucchini-red-pepper puff-pastry tart are delicious.

Except for the simplicity of the crème brûlée, desserts here are stunning, gatherings of goodies on a large plate—chocolate truffle-studded hazelnut parfait escorted by a chantilly-filled pastry pillow, or poufs of two hot soufflés in a puddle of strawberry coulis with a scoop of ice cream in a pastry cradle or fragrant apple-and-pear Tatin with caramel sauce and an oval of Calvados sorbet. Of course, coconut tuile cookies are soggy in the heat. I am, too. But I'm not soggy enough to tell you Montrachet deserves three stars.

Nevertheless, my confrere at the *Times* was less reserved. Three stars fell. Next day, the prices went up, just a dollar or two or three, making hors d'oeuvre $5 to $12, entrées $14 to $21, desserts $5 to $7. Still, even at $19, that extraordinary $16 prix fixe is a bargain (and even at this price, you wouldn't dream of complaining that "crisp duckling" is actually sodden). It will take all of Nieporent and Bouley's professionalism to survive the extravagance of their notices and the wrath of crowds seeking three-star perfection. At the moment, they take the phone off the hook most of the day so they can function. Still, if you go with realistically tempered expectations, you won't be disappointed.

Montrachet, 239 West Broadway (219-2777). Dinner Tuesday through Sunday 6 to 11:30 p.m. A.E.

Photograph by Boyd Hagen/Camera 5.

TOO EARLY, TOO ARDENT RAVES BOOMERanged at the **Gotham Bar and Grill** a year ago. The raves, alas, were mine. True, the room cast a magical spell—so much acoustical kindness, parachute-filtered illumination casting a cosmetic glow, the muted colors, the stenciled floor, the subtle wit. Traditionalists termed the menu eccentric. I loved it. And overnight, demanding crowds clustered at the bar, clamoring for tables. At times, anarchy ruled the floor. And the cook couldn't deliver the dishes that I'd praised. A warning to readers cast a pall over the Gotham, but it also triggered a drastic overhaul. And now, happily, the Gotham has found a chef with talent worthy of its prizewinning architecture. There is discipline on the floor, and food truly worthy of the trip downtown to 12th Street.

I might never have discovered this dazzling comeback if I hadn't accepted an invitation to lunch from Jerome Kretchmer, co-owner and a good friend, to complete plans for a Citymeals-on-Wheels dinner auction. The new chef had just arrived, he said. The lunch is a pleasant shock: the best goat-cheese-and-lardon salad I've eaten in New York, greens tastily dressed, the pork crisp and meaty, the cheese a sweet melt, croutons garlicky and good. Warm lamb salad—the meat rare with a savory charred edge—rides the same splendid greens. Deep-fried salsify and the kind of baby vegetables fussy chefs insist on these days accompany luscious swordfish cooked to my order (rare) with a melting disk of Cabernet caper butter. Free-range chicken is crisp from the grill, with molten cloves of garlic and wild mushrooms. Irresistibles: delicious ice-cream-filled profiteroles in a pool of rich bitter chocolate; gossamer crème brûlée; my favorite bread, from Policastro; serious espresso.

Do all the dishes look beautiful? That's because chef Alfred Portale was a design major at college before Larousse Gastronomique, and the idea of cooking as a career lured him away. His first job out of the Culinary Institute of America took him to the kitchen of the Comptoir Gourmand at Bloomingdale's, then to France, to the Troisgros brothers and Michel Guerard, then to the Polo, and, most recently, to Tucano, where he was a saucier under Jacques Maximin. What's amazing is that his style is uniquely his own, not a mimic of his mentors'. Except for a crayfish homage to Maximin and a dessert or two, Portale listens to his own muse, and it's very American: Portions are generous, flavors intense. Food is almost always well seasoned. Textures are sure, clever, delicious, too, as in crisp fried chips of shallot or oyster root and silken timbales, heady with saffron or mustard, studded with marrow. He is best when he is most relaxed, his food least arranged.

At lunch, Portale's zesty homemade pork-and-veal sausage is served with warm new-potato salad. For summer, I can't imagine a more appealing salad than his toss of scallops, crayfish, lobster, and squid with baby octopus, tender as can be, sprinkled with flying-fish roe, and with avocado slices arranged as a butterfly. There may be grilled tuna in salad and, at night, the same gently cooked tuna with a tangy confit of tomato and lemon-and-basil pasta. Goat-cheese ravioli swim with pancetta, onion, and tomato dice in an herb-spiked broth. Fettuccine is heaped high with wild mushrooms, oozing rich, mushroom-perfumed cream. Delicate lobster on homemade noodles wears a powerful lobster-scented sauce and the crimson head and claws as finery. Amazingly flavorful lamb sits on a nuttily crisp potato galette. And soft-shell crabs float in chive butter. My favorite dessert is the warm raspberry gratin with Grand Marnier butter. And the wine list is remarkably reasonable, with a fine Duboeuf '84 Chiroubles at only $10.50, plus a Meursault, a Pomerol, and red and white Zinfandel by the glass.

There are flaws. The steak delivers less than steakhouse quality. One evening, the veal chop is bland and dry, like the very tasty salmon, slightly overcooked. Regulars love the raw-duck carpaccio painted with pesto sauce and served with fine black-and-white bean salad, but the sheer slices of duck look odd on the Gotham's big black dinner plates. The house's margaritas are legend. They blend them classically or spiked with mango or passion fruit, but I don't want to pay on delivery; I want the bar bill on my dinner check. These are mostly minor plaints, muttered as I see the Gotham striving to please. Gathering authority, the chef has re-staffed the kitchen, and with the newest summer menu, prices are down a bit. With dinner appetizers from $4 to $8.75, entrées $14 to $24, desserts $4 to $7, Gotham is roughly competitive with Montrachet (excepting the latter's prix fixe menus). If you care about food and don't mind being able to have a conversation without screaming in a grand café, you'll want to give the new Gotham a try.

The Gotham Bar and Grill, 12 East 12th Street (620-4020). Lunch, Monday through Friday noon to 3 p.m. Dinner, Monday through Saturday 5:30 p.m. to midnight. A.E.

DAVID BOULEY AND ALFRED PORTALE ARE this week's visible rising stars. As we chart their cuisinary evolution, it's exciting to think how many Alice Waterses—in embryo—the Culinary Institute is now nurturing . . . how many Jonathan Waxmans are just about to bud . . . how many great American sauciers-to-be are wheedling their way into the best kitchens here and in France to study at the whisks of the masters. ■

MARIANAS

Excerpts from GOURMET MAGAZINE
by Jay Jacobs
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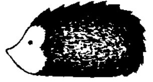

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FAKING IT

"...In Herb Gardner's *I'm Not Rappaport,* the formula is as unalive and sticky as ever. The "new" *Odd Couple* doesn't work..."

NOW THAT NEIL SIMON HAS TURNED A new leaf with *Biloxi Blues,* there is a rush to fill the old leaf, or vacuum, to satisfy a certain appetite for theater-size sitcom. Of two strategies, one is to find new old-style Neil Simons; the other is to get the old master to revise old works. Let's take these counsels of despair in turn.

Herb Gardner would seem the natural choice to replace the T-model Simons. In *A Thousand Clowns,* he had hit upon a serviceable comic formula: the figure of the oddball nonconformist (in this case, a pair: a precocious child and a childlike adult), who, spouting a string of one-liners from a seemingly endless bundle, outwits or, at any rate, outtalks the establishment stiffs trying to impose their conventionality. Though a success on stage—thanks largely to the performances of Jason Robards, William Daniels, and the not-yet-over-the-edge Sandy Dennis—*A Thousand Clowns* proved barely one clownsworth on screen. Gardner's movie *Who Is Harry Kellerman and Why Is He Saying Those Dreadful Things About Me?* had a run shorter than its title. Next, Gardner wrote one of the phoniest plays within human memory, *The Goodbye People,* which actually got two separate Broadway productions—one with Sam Levene, one with Milton Berle—both catastrophic flops. Still, it was made into a movie, or bibelot, and has been sitting on the shelf awaiting a Gardner stage hit to carry it.

Then came the play *Thieves* and its movie version, both flops, but made possible by funds poured into them by Marlo Thomas, the leading lady in both of them and, at that time, in Gardner's life. A further Gardner effort, the musical *One Night Stand,* belied its very title and closed in previews. Does this make Gardner sound like a master confectioner and heir to Simon? Not quite, but that he could fool enough people into backing him suggests he is at least a sit*con* artist. Now Gardner is back, with **I'm Not Rappaport,** where his steady formula is as unalive and sticky as ever but has, this time round, a number of reviewers vying to pronounce it viable.

We have here two old-timers grudgingly sharing a bench in Central Park. There is the octogenarian Jew, Nat, whose identity, career, even true name are a mystery and who keeps spinning rabble-rousing yarns about his Marxist past and present, but failing to impress his black benchmate, Midge, an aged janitor without portfolio in a West Side building, where they haven't the heart to sack him for decrepitude. But as Danforth, the new head of the tenants' committee, tries to fire Midge with minor severance pay, Nat assumes one of his many fictitious "official" identities and scares Danforth into more pay and less severance. Midge and Nat become friends, the black man forgiving the Jew his nonstop, but seemingly life-enhancing, lies.

Sex switch: *Sally Struthers and Rita Moreno in Neil Simon's updated* Odd Couple.

There follow diverse more or less (but usually more) preposterous adventures of the oldsters. One involves a park punk, who charges a sizable fee for safely escorting old gents out of the park after nightfall. They could, of course, leave calmly before nightfall and go home to watch TV, but then there would be no play. Another involves a sweet, lovely young woman who, having unconvincingly gotten hooked on cocaine, is brutally mauled and blackmailed by a pusher. Nat's schemes to overcome these two hoods land first himself, later Midge, in the hospital. The graveyard would be more likely, but then there would be no play. Nat also has a decent, hardworking but conformist daughter who wants to take him into her family home ("Scarsdale Siberia" he calls it) or provide an excellent nursing-home accommodation (equally rejected). Nat could easily be declared legally incompetent (would that certain playwrights could!), but then there would be no play.

I'm Not Rappaport consists of endless borscht-belt one-liners from fast-talking Nat, with an obbligato of black (ethnic, not literary) comedy much more cautiously and colorlessly (aesthetically, not ethnically) written, because here Gardner knows himself on shakier ground. Though neither the characters nor the story can stand up, there are some fairly funny lines from Gardner the stand-up comedian. And he has one more trick: Instead of a speciously sentimental happy ending, he provides a speciously sentimental not-so-happy ending. A highly sentimentalized form of evil is shown victorious; but good, equally doused in sentimentality, goes to gentle defeat unreconstructed and head unbowed. And a largely unconvincing rapport (if not Rappaport) between a Jew and a black has been contrived for softhearted liberals to feel that everyone is winning in the race between the races.

As beautiful as genuine humanitarianism is, so distasteful is Gardner's formulaic and fake pandering. As Nat, Judd Hirsch gives his usual schematic per-

Photograph by Martha Swope.

formance, which works when, as here, the part fits, though his octogenarian acts and sounds not a day over 50. As Midge, Cleavon Little gives a superb performance, investing a nebulous character with idiosyncratic flesh and blood and spice. Among the rest, in flimsy parts, Michael Tucker, as Danforth, comes off best. Tony Walton's set is fine but for an overlush backcloth, and Pat Collins's lighting is letter-perfect. Dan Sullivan's staging is apt, though it could have been more judicious, but then there would have been no production.

THE SECOND STRATEGY IS REFURBISHING old Neil Simon, hence **The Odd Couple,** rewritten for a female cast. Felix is now Florence and Oscar, Olive; the poker-playing gang has become a gaggle of Trivial Pursuit–playing gals; and the two English girls upstairs have become two Spanish swains. Upstairs, though, is still upstairs. To avoid confusion, the title could have been "The Odd Couplet" or, with the four other players, "The Sextette Trivia Club."Still, this is the first recorded instance of trivia-within-trivia.

I cared little enough for the original *Odd Couple;* the revision, expectably, strikes me as worse. Such reversibility is more suited to belts and raincoats than to anything requiring a modicum of human or artistic integrity. But if you want your sitcom on a 21-yard screen, this is it. To be fair, there is one superior scene in which the upstairs neighbors throw a Spaniard or two in the works, though even here Simon must reach for the preposterous (no foreigner would pronounce "nougat" as "no good," and "spouse" has a close enough Spanish cognate to prevent misunderstanding), whereas great farce writers such as Feydeau and Courteline never stray farther from the possible than the faintly improbable. Still, what with subtle clowning by Tony Shalhoub and Lewis J. Stadlen, this scene is a riot.

But why was Sally Struthers—who is only sporadically funny and mostly obvious—cast as the meticulous, pernickety one, when she is grossly overweight and slatternly-looking? And why is the otherwise able Rita Moreno, as the hugely slovenly one, wearing neat and elegant clothes? Is reversing sexes that much easier than reversing roles? A fine supporting cast in a visually correct production is routinely directed by Gene Saks. Still, at the preview I attended, it was the audience, not the play, that was a hoot: laughing themselves silly over feckless jokes and near-jokes.

Faulkner's Bicycle, BY HEATHER MCDONald, is pretentious muck. "Derivative" is too original a word for this play whose every line is an imitation of an imitation. For Yale to do it is sad; for New York to import it, shocking. ■

He never knew what hit him.

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BY LEONORE FLEISCHER

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HERE IS MEN'S WEAR AT INCREDIBLE savings. Suits and sport coats in imported fabrics (sizes 37–46 S, 37–50 R, 39–50 L) include: two- and three-piece Dacron-and-wool-blend suits, retail $315 and $325, respectively, here $119 and $129; two- and three-piece wool suits, retail $375 and $395, respectively, here $149 and $159; Dacron-and-wool-blend single-breasted black tuxedos, retail $375, here $179; silk-and-wool-blend and silk sport coats, retail $295 and $335, respectively, here $109 and $139. Pants (sizes 30–46), retail $75 and $95, here $29 and $39. A.E., M.C., V., checks accepted; refunds or exchanges on unaltered merchandise. *Fenwick Clothes, Inc., 22 West 19th St., fifth floor (243-1100); Mon.–Fri. 9 a.m.–5 p.m. (June only: Thurs. till 7 p.m. and Sat. till 4 p.m.); through 7/30.*

LOCK UP

THIS SALE ON LOCKS, KEYS, AND INstallations includes: Citadel RR 550 bike locks, were $39.95, now $19.95; Koblit computer-and-typewriter locks, were $59.95, now $49.95; Segal dead-bolt single-cylinder locks, were $65 installed, now $49.95; DOM high-security lock systems with Segal dead-bolt lock, DOM cylinder, and guard plate, were $115 installed, now $95; Mul-T-Locks with Medeco cylinder, were $296 installed, now $266; Emhart tubular locks, were $59.95, now $29.95. Also, good reductions on keys, and 10 percent off on alarm, intercom, and camera-system installations. M.C., V., checks accepted; all sales final. *Rem Lock and Security, 27 East 20th St. (533-0801); Mon.–Fri. 8:30 a.m.–5:30 p.m.; through 7/5.*

LITTLE ONES

DELIGHTFUL CLOTHES FOR CHILDREN, IN sizes newborn–10, are on sale here. For example: Baby Dior cotton-blend rompers, were $28 and $32, now $16 and $18; Polichinelle cotton T-shirts and dresses, were $10–$14 and $16, respectively, now $6–$8 and $10; Celandra cotton smocked dresses, were $60, now $32; Marimekko striped-cotton hooded reversible jackets, were $30 and $34, now $16 and $18; Pom d'Api sneakers, were $24 and $28, now $14 and $16. Jean Bourget clothes include: cotton overalls, were $34, now $18; cotton shirts, were $22, now $12; hooded terrycloth-lined nylon jackets, were $56–$62, now $30–$32. A.E., M.C., V., checks accepted. Exchanges possible. *Small Change, 1021 Lexington Ave., near 73rd St. (772-6455); Mon.–Fri. 11 a.m.–7 p.m. and Sat. (June only) till 6 p.m.; while stock lasts.*

DO NOT PHONE. *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, five weeks before the sale.*

SHOES

HERE IS A SALE ON VERY FASHIONABLE shoes for men (sizes 6–13 M) and women (sizes 5–10½ M, some N). For men: crocodile-patterned calf tasseled loafers, were $195, now $117; black-calf-and-white-buck slip-ons, were $195, now $126.75; calf or napa-leather loafers and slip-ons, were $185–$325, now $74–$162.50. For women: kidskin or metallic dress pumps, were $195, now $97.50; kidskin sling-backs, were $195, now $117; platform mules in woven leather or bright-colored napa leather, were $165, now $99; flat-heeled sandals, were $140, now $91; calf flats, were $165, now $107.25; padded napa-leather flats, sandals, and low-heeled shoes, were $135, now $81; evening shoes and boots, were $185–$595, now 60–70 percent off. Also, handbags and weekend bags, now 30–50 percent off. A.E., D.C., M.C., V. accepted; no checks; all sales final. *Vittorio Ricci, 645 Madison Ave., near 60th St. (688-9044); Mon.–Fri. 10 a.m.–7 p.m. and Sat. 11 a.m.–6 p.m.; while stock lasts.*

ART

THIS GALLERY IS OFFERING REDUCTIONS on a wide selection of works. Among the graphics are: *Love and Passion* suite, by Erté, was $6,250, now $2,995; *Statue of Liberty,* by McKnight, was $1,000, now $575; *Enchanted Garden,* by Noyer, was $900, now $450; *Intimate Lighting,* by Natkin, was $1,500, now $750; also, graphics by Boulanger, Delacroix, Gorman, Lebedang, and Vasarely, now 50 percent off. Sculptures by Erté, now 30 percent off; selected Post-Impressionist oil paintings, now 50 percent off; Noyer oil paintings, now 20 percent off. Delivery additional. M.C., V., checks accepted; all sales final. *J. Richards Gallery, 64 East Palisade Ave., Englewood, N.J. (201-871-1050); Tues., Wed., Fri., and Sat. 10 a.m.–6 p.m. and Thurs. till 9 p.m. Call for directions. Sale through 7/15.*

TOP BRASS

THIS WELL-KNOWN MANUFACTURER OF brass furniture is having a sale on some popular pieces. The discount schedule is geared to the time when orders are placed: 50 percent off for the first four days of the sale (6/18–21); 40 percent off the next four (6/22, 23, 25, and 26); and 30 percent off the last four (6/27–30). Merchandise includes: "Marcona" Chinese Chippendale-style headboards (all sizes), were $1,040; "Orientations" glass-topped cocktail tables with two V-shaped brass pedestals, were $1,160; and much more. Orders guaranteed; custom sizes and rush orders for nominal surcharge. Delivery additional. M.C., V., checks accepted; all sales final. *A Parable's Tail, Ltd., 172 Ninth Ave., near 21st St. (255-1457); Tues., Wed., and Fri. 10 a.m.–6 p.m., Thurs. till 9 p.m., and Sat. and Sun. 11 a.m.–5 p.m.; through 6/30.*

ABOUT THE HOUSE

BATH, TABLETOP, AND OTHER ACCESSOries for the home are on sale here. For the bath: shower curtains by Ames, Jakson, Jolo, and Saturday Knight, now 10–60 percent off; famous-maker towels, now 20–50 percent off; wood and cushioned toilet seats, were $16 and $20, respectively, now $10.95 and $12.95; bathroom accessories, now 10–50 percent off. For the table: dishes, dinnerware sets, and stainless-steel flatware by Fitz & Floyd, Kosta Boda, Seymour Mann, Mikasa, and Stanley Roberts, now 20–60 percent off; glassware and crystal stemware by Durand, Sasaki, Wheaton, and Schott Zweisel, now 10–50 percent off; tablecloths, napkins, and place mats, now 10–60 percent off. Also, a range of gift items. A.E., M.C., V., checks accepted; all sales final. *The Home Base, 2335 Broadway, near 85th St. (724-5959); Mon.–Wed. and Fri. 10:30 a.m.–6:30 p.m., Thurs. till 7 p.m., Sat. 10 a.m.–6 p.m., and Sun. 12:30–5:30 p.m.; while stock lasts.*

HIGH STYLE

THIS YVES ST. TROPEZ OUTLET OFFERS enormous reductions on women's clothing (sizes 4–12). For example: silk blouses, were $325, now $65; cotton shirts, were $175, now $35; cotton pants, were $175, now $25; linen pantsuits, were $575, now $175; winter sweaters, were $375, now $50; leather-trimmed cotton-corduroy pants and skirts, were $325, now $50; cocktail dresses, were $895, now $200; cotton tops, were $35, now $10. Also, men's bathing suits (sizes 34–38), were $50, now $15. A.E., M.C., V., checks accepted; all sales final. *Yves St. Tropez, 247 East 60th St. (759-3784); Mon.–Sat. 10 a.m.–6:30 p.m.; while stock lasts.* ■

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A Complete Entertainment Guide for the Week Beginning June 19.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

1. **FILM FORUM**—Watts St. at Ave. of the Americas. 431-1590. #1—Thru June 25: *White Elephant.* #2—Thru June 20: *Lost in America.* Beg. June 21: *Once Upon a Time in America.*

3. **ESSEX**—Grand St. nr. Essex. 982-4455. Thru June 20: *Rambo: First Blood Part II.* Opening June 21: *Lifeforce.*

4. **BLEECKER STREET CINEMAS**—At La Guardia Pl. 674-2560. #1—*Desperately Seeking Susan.* #2—*Enormous Changes at the Last Minute.*

5. **WAVERLY**—Ave. of the Americas at W. 3rd St. 929-8037. #1—*The Purple Rose of Cairo.* #2—*The Brother From Another Planet.*

6. **8TH STREET PLAYHOUSE**—W. of Fifth Ave. 674-6515. Thru June 20: *Beverly Hills Cop; Rustlers' Rhapsody.* Beg. June 21: *2001: A Space Odyssey.*

7. **ART**—8th St. E. of University Pl. 473-7014. Thru June 20: *Movers and Shakers.* Beg. June 21: *Mask.*

8. **THEATRE 80**—St. Mark's Pl. E. of Second Ave. 254-7400. June 19: *Red Dust; Bombshell.* June 20: *Pygmalion; Major Barbara.* June 21–22: *Harold and Maude; Where's Poppa?* June 23: *A Slight Case of Murder; Arsenic and Old Lace.* June 24: *Persona; The Seventh Seal.* June 25: *Queen Christina; As You Desire Me.*

9. **ST. MARKS CINEMA**—Second Ave. nr. St. Mark's Pl. 533-9292. Thru June 20: *Mask.*

11. **CINEMA VILLAGE**—12th St. E. of Fifth Ave. 924-3363. June 19–20: *The Exorcist; Village of the Damned.* June 21–22: *Harold and Maude; King of Hearts.* June 23: *The Big Chill; Educating Rita.* June 24–25: *The Devils; Marat/Sade.*

12. **GREENWICH PLAYHOUSE**—Greenwich Ave. at 12th St. 929-3350. #1—*Fletch.* #2—Thru June 20: *George Stevens: A Filmmaker's Journey.*

13. **QUAD CINEMA**—13th St. W. of Fifth Ave. 255-8800. #1—*What Have I Done to Deserve This?* #2—*Brewster's Millions.* #3—*Streetwise.* #4—*A Private Function.*

14th-41st Streets

20. **23RD STREET WEST TRIPLEX**—Bet. Eighth and Ninth Aves. 989-0060. #1—*Perfect.* #2—*Witness.* #3—Thru June 20: *Rambo: First Blood Part II.* Opening June 21: *Lifeforce.*

21. **GRAMERCY**—23rd St. nr. Lexington Ave. 475-1660. *Secret Admirer.*

22. **BAY CINEMA**—Second Ave. nr. 32nd St. 679-0160. Thru June 20: *Rambo: First Blood Part II.* Opening June 21: *Cocoon.*

23. **MURRAY HILL**—34th St. nr. Third Ave. 685-7652. *The Goonies.*

24. **34TH STREET EAST**—Nr. Second Ave. 683-0255. *Perfect.*

25. **LOEWS 34TH STREET SHOWPLACE**—Nr. Second Ave. 532-5544. #1—*D.A.R.Y.L.* #2—*A View to a Kill.* #3—*Prizzi's Honor.*

42nd-60th Streets

30. **RKO NATIONAL TWIN**—B'way nr. 44th St. 869-0950. #1—*Prizzi's Honor.* #2—*Prizzi's Honor.*

31. **LOEWS ASTOR PLAZA**—44 St. at B'way. 869-8340. *A View to a Kill.*

32. **CRITERION CENTER**—B'way nr. 45th St. 354-0900. #1—*The Goonies.* #2—Thru June 20: *Police Academy 2: Their First Assignment.* Opening June 21: *Cocoon.* #3—*Desperately Seeking Susan.* #4—*Gotcha!* #5—*Mask.* #6—Thru June 20: *The Killing Fields.* Beg. June 21: *Police Academy 2: Their First Assignment.*

33. **LOEWS STATE**—B'way nr. 45th St. 575-5060. #1—*D.A.R.Y.L.* #2—*Brewster's Millions.*

34. **EMBASSY 1**—B'way nr. 46th St. 757-2408. *Cannibal Holocaust.*

35. **MOVIELAND**—B'way nr. 47th St. 757-8320. *Secret Admirer.*

36. **RKO WARNER TWIN**—B'way nr. 47th St. 315-8425. #1—*Rambo: First Blood Part II.* #2—*Rambo: First Blood Part II.*

37. **EMBASSY 2**—B'way nr. 47th St. 730-7262. *Witness.* **EMBASSY 3**—*Beverly Hills Cop.* **EMBASSY 4**—*Berry Gordy's the Last Dragon.*

38. **HOLLYWOOD TWIN CINEMA**—Eighth Ave. nr. 47th St. 246-0717. #1—June 19–20: *Yojimbo; Throne of Blood.* June 21–22: *Breakfast at Tiffany's; Charade.* June 23: *Superman; Superman II.* June 24–25: *Ciao! Manhattan; Andy Warhol's Bad.* #2—Thru June 20: *Ladyhawke; The Company of Wolves.*

39. **UNITED ARTISTS TWIN**—B'way nr. 49th St. 247-1633. #1—*Perfect.* #2—Thru June 20: *Code of Silence.* Opening June 21: *Lifeforce.*

40. **EMBASSY 49TH STREET**—Nr. Seventh Ave. 757-7003. *Silent Madness.*

41. **GUILD 50TH STREET**—W. of Fifth Ave. 757-2406. *Desperately Seeking Susan.*

42. **RADIO CITY MUSIC HALL**—Ave. of the Americas at 50th St. 757-3100. Opening June 21: "Disney Summer Magic": *Return to OZ,* and a live stage show with the Rockettes.

43. **ZIEGFELD**—54th St. nr. Ave. of the Americas. 765-7600. Reopens June 28.

44. **EASTSIDE CINEMA**—Third Ave. nr. 55th St. 755-3020. *The Purple Rose of Cairo.*

45. **SUTTON**—57th St. nr. Third Ave. 759-1411. *Prizzi's Honor.*

46. **FESTIVAL**—57th St. nr. Fifth Ave. 757-2715. *Lily in Love.*

47. **57TH STREET PLAYHOUSE**—W. of Ave. of the Americas. 581-7360. *Pumping Iron II: The Women.*

48. **CARNEGIE HALL CINEMA**—Seventh Ave. nr. 57th St. 757-2131. "Janus Film Festival: Japan." June 19: *Ugetsu; Street of Shame.* June 20: *Demon Pond; Ballad of Orin.* June 21–22: *Rashomon; Dodeskaden.* June 23–29: *Goyokin.*

49. **GOTHAM CINEMA**—Third Ave. nr. 58th St. 759-2262. Opening June 21: *Cocoon.*

50. **PLAZA**—58th St. nr. Madison Ave. 355-3320. *Sylvia.*

51. **PARIS**—58th St. W. of Fifth Ave. 688-2013. *Dangerous Moves.*

52. **D. W. GRIFFITH**—59th St. nr. Second Ave. 759-4630. *Witness.*

53. **MANHATTAN**—59th St. bet. Second and Third Aves. 935-6420. #1—*The Goonies.* #2—*The Goonies.*

54. **BARONET**—Third Ave. nr. 59th St. 355-1663. *Perfect.* **CORONET**—*A Passage to India.*

55. **CINEMA 3**—59th St. W. of Fifth Ave. 752-5959. *Lost in America.*

56. **CINEMA I**—Third Ave. nr. 60th St. 753-6022. *The Shooting Party.* **CINEMA II**—753-0774. *Movers and Shakers.*

61st Street and Above
East Side

60. **UA GEMINI TWIN**—Second Ave. nr. 64th St. 832-1670. #1—*Rambo: First Blood Part II.* #2—832-2720. Thru June 20: *Amadeus.* Opening June 21: *Lifeforce.*

61. **BEEKMAN**—Second Ave. nr. 65th St. 737-2622. *Secret Admirer.*

62. **LOEWS NEW YORK TWIN**—Second Ave. nr. 66th St. 744-7339. #1—*A View to a Kill.* #2—*D.A.R.Y.L.*

63. **68TH STREET PLAYHOUSE**—On Third Ave. 734-0302. *The Gods Must Be Crazy.*

64. **LOEWS TOWER EAST**—Third Ave. nr. 72nd St. 879-1313. *Fletch.*

65. **UA EAST**—First Ave. at 85th St. 249-5100. Thru June 20: *Desperately Seeking Susan.* Opening June 21: *Lifeforce.*

66. **LOEWS ORPHEUM**—86th St. nr. Third Ave. 289-4607. #1—*A View to a Kill.* #2—Thru June 20: *Brewster's Millions.* Opening June 21: *Cocoon.*

67. **86TH STREET EAST**—Nr. Third Ave. 249-1144. Thru June 20: *Beverly Hills Cop.*

68. **RKO 86TH STREET TWIN**—Nr. Lexington Ave. 289-8900. #1—*The Goonies.* #2—*Rambo: First Blood Part II.*

61st Street and Above
West Side

80. **LOEWS PARAMOUNT**—B'way at 61st St. 247-5070. *Fletch.*

81. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—*Amadeus.* #2—*Streetwise.* #3—*Jules and Jim.*

82. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—Thru June 20: *The Holy Innocents.* Opening June 21: *The Home and the World.* #2—*The Purple Rose of Cairo.*

83. REGENCY—B'way nr. 67th St. 724-3700. Thru Aug. 10: "20th Century-Fox Golden Anniversary 1935–1985." Thru June 19: *Harry and Tonto; Breaking Away.* June 20–22: *The Seven Year Itch; Bus Stop.* June 23–24: *Stormy Weather; Orchestra Wives.* June 25–26: *Wild River; Panic in the Streets.*

84. EMBASSY 72ND STREET TWIN—On B'way. 724-6745. #1—*Secret Honor.* #2—*Goodbye New York.*

85. LOEWS 84TH STREET SIX—On B'way. 877-3600. #1—*D.A.R.Y.L.* #2—Thru June 20: *Rambo: First Blood Part II.* Opening June 21: *Cocoon.* #3—*Fletch.* #4—*A View to a Kill.* #5—*The Goonies.* #6—*Prizzi's Honor.*

86. THALIA—95th St. W. of B'way. 222-3370. June 19: *Diner; American Graffiti.* June 20: *Les Enfants Terribles; Blood of a Poet.* June 21–22: *Demon Lover Diary; Document of the Dead.* June 23: *Once Upon a Time in the West.* June 24: *Alice in Wonderland;* "George Pal Puppetoons." June 25: *Moscow on the Hudson; Skyline.*

87. METRO CINEMA—B'way nr. 99th St. 222-1200. *Perfect.*

88. OLYMPIA QUAD—B'way nr. 107th St. 865-8128. #1—*Rambo: First Blood Part II.* #2—*Secret Admirer.* #3—*Brewster's Millions.* #4—Thru June 20: *Desperately Seeking Susan.* Opening June 21: *Lifeforce.*

89. RKO COLISEUM TWIN—B'way at 181st St. 927-7200. #1—*Rambo: First Blood Part II.* #2—*Cannibal Holocaust.*

Museums, Societies, Etc.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. and Central Park West. 496-0900. **Naturemax Theater:** *To Fly,* and *Living Planet:* Daily, 10:30 a.m.–3:30, Wed., –4:30, Sat.–Sun., –4:40: adm. $3; senior citizens and children $1.50 (each film); double features: Fri. at 4:30, Fri.–Sat. at 6 & 7:30: adm. $4.50; senior citizens and children $3.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $2.50; senior citizens $1; free popcorn. June 19 at 7:30: *The Late Show* (1977) by Robert Benton, with Art Carney and Lily Tomlin.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Contribution $3.50; members $2.50. June 20 at 8: *Mississippi Triangle* (1983) by Christine Choy, Worth Lang, and Allan Siegel. June 21 at 8: *Journey Around Zero* (1963), *Divinations* (1964), and *The Tattooed Man* (1962) by Storm de Hirsch; filmmaker present; 12 midnight: *I Was a Male Yvonne de Carlo for the Lucky Landlord Underground* (1979) and *Boiled Lobster Color Slides of Crab Lagoon (I)* by Jack Smith. June 22 at 8: *La Bête Humaine* (1938) by Jean Renoir, with Jean Gabin and Simone Simon, and *Human Desire* (1954) by Fritz Lang, with Broderick Crawford and Glenn Ford; 12 midnight: *Flaming Creatures* (1963) and *Boiled Lobster Color Slides of Crab Lagoon (II)* by Jack Smith. June 23 at 8: *Flaming Creatures* (1963), *I Was a Male Yvonne de Carlo for the Lucky Landlord Underground* (1979), and a performance of *The Story of Rauncho McQueen* Radio Program by Jack Smith.

FILMS CHARAS—350 E. 10th St., bet. Aves. B and C. 982-0627. Adm. $2; members $1. June 25 at 8: *The Passion of Joan of Arc* (France, 1928) by Carl Theodor Dreyer, with Maria Falconetti, and *Fireworks* (1947) by Kenneth Anger.

FRENCH INSTITUTE—At Phillips Hall, Christ Church, 60th St. and Park Ave. 355-6100. Adm. $2.50; students and senior citizens $2; members free. June 19 at 1, 3:15, 6 & 8:30: *Les Compères* (1983) by Francis Veber, with Gérard Depardieu and Pierre Richard.

INSTITUTE FOR ART AND URBAN RESOURCES—P.S. 1, 46-01 21st St., Long Island City. 718-784-2084. Adm. $1. Thru June 23: Thu.–Sun., 12 noon–6: *Color Fields,* a video installation by Eugenia Balcells and Peter Van Riper; and in the Video Screening Room: works by various artists.

JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1888, -1889. Adm. $4: "The Artist in Nazi Europe." June 23 at 4, June 25 at 7: *Mephisto* (Hungary/West Germany, 1981) by Istvan Szabo, with Klaus Maria Brandauer. Free with museum adm.: National Jewish Archive of Broadcasting. June 21 & 24–25 at 12:30 & 1:30, June 23 at 11:30 a.m., 12:30, 1:30 & 2:30: "In Memory of Barbara Myerhoff, Anthropologist": *Number Our Days* (1977) by Lynne Littman.

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm. Tue., 12 noon–8, Wed.–Sat., 12 noon–5. Thru Sept. 26: "Discovery: Rare *Honeymooners.*"

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. **Titus Theater 1:** June 20 at 2:30 & 6: "A History of Camera Movement": *Lindbergh's Flight From N.Y. to Paris* (1927) and *Sunrise, a Song of Two Humans* (1927) by F. W. Murnau. "Traditions," Part Two of "British Film": Continuing June 21: "The Literary Tradition: Book and Stage." June 21 at 2:30: *Comin' Thro' the Rye* (1923) by Cecil M. Hepworth. June 22 at 2: *Pygmalion* (1938) by Anthony Asquith and Leslie Howard; at 5: *French Without Tears* (1939) by Anthony Asquith, with Ray Milland. June 23 at 2: *Great Expectations* (1946) by David Lean; at 5: *Blithe Spirit* (1945) by David Lean, with Rex Harrison. June 24 at 2:30: *Loyalties* (1933) by Basil Dean; at 6: (See June 22 at 2). June 25 at 2:30: (See June 22 at 5); at 6: (See June 23 at 5). **Titus Theater 2:** June 20 at 3 & 6:30: "What's Happening?": *The Real Thing* (1984) by Peter Schnall, and *1877, the Grand Army of Starvation* (1985) by Stephen Brier. June 21–22: "A Tribute to John Gilbert": Films (with live piano accompaniment) starring the gifted American silent-film actor, introduced by his daughter, Leatrice Gilbert Fountain. June 21 at 3: *Cameo Kirby* (1923) by John Ford; 6:30: *Man, Woman and Sin* (1927) by Monta Bell. June 22 at 2:30: (See June 21 at 6:30); 5:30: *Flesh and the Devil* (1927) by Clarence Brown. June 23 at 2:30 & 5:30: *The Trail of the Lonesome Pine* (1936) by Henry Hathaway, with Sylvia Sidney and Henry Fonda. June 24 at 6:30: "Video Viewpoints": Ed Bowes, "Story, Plot, and Central Crises in Television Narrative." June 25 at 3 & 6:30: "Films From the Archives": *The Magician* (Sweden, 1958) by Ingmar Bergman, with Max von Sydow.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $4; members $2.50; *senior citizens* $2–$2.50; under 16, $2. June 19 at 8: *L'Adolescente* (France, 1979) by Jeanne Moreau, with Simone Signoret. June 20 at 8: *Bizet's Carmen* (Italy/France, 1984) by Francesco Rosi, with Placido Domingo and Julia Migenes-Johnson. June 21 at 8 & 10:15, June 22 at 7:45 & 10, June 23 at 7:30 & 9:30: *The Return of the Soldier* (Great Britain, 1982) by Alan Bridges, with Alan Bates, Glenda Jackson, Julie Christie, and Ann-Margret. June 24 at 8 & 10: *Divine Madness* (1980) by Michael Ritchie, with Bette Midler. June 25 at 7:30 & 9:30: *The Mad Adventures of "Rabbi" Jacob* (France, 1974) by Gérard Oury, with Louis de Funes.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. June 20 at 12 noon: *Romeo and Juliet* (USSR, 1954), with the Bolshoi Ballet. June 25 at 12 noon: *The Three Musketeers* (1984) by George Sidney, with Gene Kelly; 2:30: *Hester Street* (1975) by Joan Micklin Silver, *The Immigrant* (1917), with Charlie Chaplin, and *Astray From Steerage* (1920).

PARRISH ART MUSEUM—25 Job's Lane, Southampton, N.Y. 516-283-2118. Adm. $3; members $2. June 20 at 7: *Casablanca* (1943) by Michael Curtiz, with Humphrey Bogart and Ingrid Bergman. Free: June 21 at 2: *Artists at Work.*

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens, and students $4. Thru June 20 at 6, 8 & 10: *Alphaville* (France, 1965) by Jean-Luc Godard. June 21–Aug. 8: "Liz: The Films of Elizabeth Taylor." June 21–23 at 4: *National Velvet* (1944) by Clarence Brown, and *Lassie Come Home* (1943) by Fred M. Wilcox; at 8: *The Sandpiper* (1965) by Vincente Minnelli, and *Who's Afraid of Virginia Woolf?* (1966) by Mike Nichols, both co-starring Richard Burton. June 25–27 at 7:30: *Life With Father* (1947) by Michael Curtiz, and *The Big Hangover* (1950) by Norman Krasna. Free: Fri.–Sun. at 2: *Jean-Louis Barrault, a Man of the Theatre* (1984) and *The Body Speaks* (1981) by Muriel Balash.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow-Corona Park, Queens. 718-592-5555. Free with museum adm. "Sculptors on Film." June 22 at 2: *Calder's Circus* (1963) by Carlos Vilardebo, and *Giacometti* (1968) by Ernst Scheidegger and Peter Munger.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES, 75 Stuyvesant Pl., S.I. 718-727-1135. Adm. $2; members $1. "Autobiography in Film." June 21 at 8, June 23 at 2:30: *Sincerity II* (1975) by Stan Brakhage, and *1970* (1972) by Scott Bartlett. June 19 (call 929-6477 for more information): "Punto de Vista: Latina": Films by and about Latin American women.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. Thru July 3: "Recoding Blackness: The Visual Rhetoric of Black Independent Film." June 19 & 22 at 12 noon, June 25 at 1:30 & 6:30: *From Harlem to Harvard* (1982) by Marco Williams, and *Shipley Street* (1981) by Jacqueline A. Frazier; June 19 & 22 at 2, June 25 at 3:30: *The Sky Is Grey* (1980) by Stan Lathan, and *Ali, the Fighter* (1971, reel one) by William Greaves. June 20 at 12 noon, June 23 at 1: *The Nightmare* (1980) by John Perry III, and *A Dream Is What You Wake Up From* (1979) by Sarah Gomez and Josina Michael; June 20 at 2, June 23 at 3: *A Different Image* (1982) by Alile Sharon Larkin, and *Sky Captain* (1984, video) by Mary Neema Barnett. June 21 at 12 noon: *A Place in Time* (1977) by Charles Lane, and *Death of a Dunbar Girl* (1974) by Henry Miller; at 2: *Color* (1982, video) by Warrington Hudlin, and *Bless Their Little Hearts* (1983) by Bill Woodberry.

Bronx

100. ALLERTON—Allerton Ave. nr. Cruger. 547-2444. #1—*The Goonies.* #2—*Rambo: First Blood Part II.* #3—Thru June 20: *Cannibal Holocaust.* Beg. June 21: *Lifeforce.*

101. CAPRI—E. Fordham Rd. nr. Jerome Ave. 367-0558. *Secret Admirer.*

102. CIRCLE—Westchester Ave. at E. 177th St. 863-2100. #1—*Secret Admirer.* #2—Thru June 20: *Cannibal Holocaust.* Beg. June 21: *Lifeforce.*

103. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—*D.A.R.Y.L.* #2—Thru June 20: *Rambo: First Blood Part II.* Beg. June 21: *Cocoon.*

104. DALE—W. 231st St. at B'way. 884-5300. #1—*D.A.R.Y.L.* #2—*Fletch.*

105. DOVER—Boston Rd. at E. 174th St. 542-3511. Thru June 20: *Rambo: First Blood Part II.* Beg. June 21: *Lifeforce.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—*The Goonies.* #2—*Rambo: First Blood Part II.* #3—*Perfect.* #4—*Secret Admirer.*

107. KENT—E. 167th St. nr. Grand Conc. 367-1288. Thru June 20: *Rambo: First Blood Part II.* Beg. June 21: *Lifeforce.*

108. LOEWS AMERICAN—East Ave. at Metropolitan. 828-3322. #1—*D.A.R.Y.L.* #2—*The Goonies.*

109. LOEWS PARADISE—E. 188th St. at Grand Conc. 367-1288. #1—*A View to a Kill.* #2—*Brewster's Millions.* #3—*D.A.R.Y.L.* #4—*Fletch.*

111. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—*Rambo: First Blood Part II.* #2—*A View to a Kill.* #3—*Perfect.* #4—*Prizzi's Honor.*

112. RKO FORDHAM—E. Fordham Rd. at Valentine Ave. 367-3050. #1—Thru June 20: *Cannibal Holocaust.* Beg. June 21: *Lifeforce.* #2—*Prizzi's Honor.* #3—*Perfect.* #4—Thru June 20: *Double Dragon; Fist of the Golden Monkey.*

113. VALENTINE—E. Fordham Rd. at Valentine Ave. 584-9583. #1—*Rambo: First Blood Part II.* #2—Thru June 20: *Rambo: First Blood Part II.* Beg. June 21: *Cocoon.* #3—*The Goonies.*

114. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. 409-9030. #1—*Perfect.* #2—*Secret Admirer.* #3—*A View to a Kill.* #4—*The Goonies.* #5—*Rambo: First Blood Part II.* #6—*Rambo: First Blood Part II.* #7—*Prizzi's Honor.* #8—*Fletch.* #9—*D.A.R.Y.L.* #10—*Brewster's Millions.*

Brooklyn

(Area Code 718)

200. BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—*The Goonies.* #2—*D.A.R.Y.L.* #3—*A View to a Kill.* #4—Thru June 20: *Fletch.* Beg. June 21: *Rambo: First Blood Part II.* #5—Thru June 20: *Perfect.* Beg. June 21: *Lifeforce.*

201. BAY RIDGE—ALPINE—Fifth Ave. at 69th St. 748-4200. #1—*Rambo: First Blood Part II.* #2—*Secret Admirer.*

202. BENSONHURST—BENSON—86th St. at 20th Ave. 372-1617. #1—*Secret Admirer.* #2—Thru June 20: *Brewster's Millions.* Beg. June 21: *Lifeforce.*

203. BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—*A View to a Kill.* #2—*Fletch.* #3—*D.A.R.Y.L.*

204. BENSONHURST—MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—*Rambo: First Blood Part*

II. #2—Thru June 20: *Rambo: First Blood Part II.* Beg. June 21: *Cocoon.* #3—*The Goonies.* #4—*Perfect.*

206. BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—*Secret Admirer.* #2—*The Goonies.* #3—*Rambo: First Blood Part II.* #4—*D.A.R.Y.L.* #5—*A View to a Kill.* #6—Thru June 20: *Perfect.* Beg. June 21: *Lifeforce.*

207. BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange. 596-7070. #1—*Prizzi's Honor.* #2—*Secret Admirer.*

208. CANARSIE—TRIPLEX—Ave. L at E. 93rd St. 251-0700. #1—Thru June 20: *Perfect.* Beg. June 21: *Cocoon.* #2—*A View to a Kill.* #3—*Rambo: First Blood Part II.*

209. COBBLE HILL—TWIN—Court St. at Butler. 596-9113. #1—*Rambo: First Blood Part II.* #2—*The Goonies.*

210. DOWNTOWN BROOKLYN—DUFFIELD—Duffield St. at Fulton. 624-3591. #1—*Rambo: First Blood Part II.* #2—*The Goonies.*

211. DOWNTOWN BROOKLYN—LOEWS METROPOLITAN—Fulton St. at Jay. 875-4024. #1—*Brewster's Millions.* #2—*A View to a Kill.* #3—*D.A.R.Y.L.* #4—*Fletch.*

212. FLATBUSH—RKO KENMORE—Church Ave. nr. Flatbush Ave. 284-5700. #1—*Rambo: First Blood Part II.* #2—*The Goonies.* #3—Thru June 20: *Cannibal Holocaust.* Beg. June 21: *Lifeforce.* #4—*A View to a Kill.*

213. FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—*D.A.R.Y.L.* #2—*Fletch.*

214. FLATLANDS—RKO KINGS PLAZA—Flatbush Ave. at Ave. U. 253-1110. #1—Thru June 20: *A View to a Kill.* Beg. June 21: *Lifeforce.* #2—*Prizzi's Honor.* #3—*Rambo: First Blood Part II.* #4—*The Goonies.*

215. GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave. 389-1100. *Rambo: First Blood Part II.*

216. MIDWOOD—AVENUE U—At E. 16th St. 336-1234. #1—*Amadeus.* #2—*Mask.*

217. MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—Thru June 20: *Brewster's Millions.* Beg. June 21: *Cocoon.* #2—*Prizzi's Honor.* #3—*Perfect.* #4—*Rambo: First Blood Part II.* #5—*Fletch.*

218. MIDWOOD—RKO MIDWOOD—Ave. J at E. 13th St. 377-1718. June 19–25: *Desperately Seeking Susan.*

219. PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—*D.A.R.Y.L.* #2—*Perfect.*

220. RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam. 821-5993. #1—Thru June 20: *A View to a Kill.* Beg. June 21: *Lifeforce.* #2—*The Goonies.* #3—Thru June 20: *Perfect.* #4—*Rambo: First Blood Part II.* #5—*Brewster's Millions.*

221. WILLIAMSBURG—COMMODORE—B'way at Rodney St. 384-7259. #1—*Rambo: First Blood Part II.* #2—Thru June 20: *Cannibal Holocaust.* Beg. June 21: *Lifeforce.*

Queens

(Area Code 718)

300. ASTORIA—UA ASTORIA—Steinway St. at 30th Ave. 545-9470. #1—*Perfect.* #2—*Secret Admirer.* #3—*The Goonies.* #4—*Rambo: First Blood Part II.*

301. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—*The Goonies.* #2—*A View to a Kill.*

302. BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-7711. #1—*Rambo: First Blood Part II.* #2—*Fletch.* #3—*Perfect.* #4—Thru June 20: *Witness.* Beg. June 21: *Cocoon.*

303. CORONA—PLAZA—Roosevelt Ave. nr. 103rd St. 639-7722. Thru June 20: *Into the Night; Conan the Barbarian.* Beg. June 21: *Code of Silence.*

304. DOUGLASTON—MOVIEWORLD—L.I. Expwy. at Cross Island Pkwy. 423-7200. #1—*Fletch.* #2—*Prizzi's Honor.* #3—*Prizzi's Honor.* #4—*Secret Admirer.* #5—Thru June 20: *Brewster's Millions.* Beg. June 21: *Cocoon.* #6—Thru June 20: *The Purple Rose of Cairo.* Beg. June 21: *Lifeforce.* #7—*Desperately Seeking Susan.*

305. ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—*D.A.R.Y.L.* #2—*A View to a Kill.*

306. FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—*Prizzi's Honor.* #2—*A View to a Kill.* #3—*Secret Admirer.* #4—Thru June 20: *Brewster's Millions.* Beg. June 21: *Lifeforce.*

307. FLUSHING—RKO KEITHS—Northern Blvd. at Main St. 353-4000. #1—*Rambo: First Blood Part II.* #2—*D.A.R.Y.L.* #3—Thru June 20: *Fletch; Cannibal Holocaust.* Beg. June 21: *Cocoon.*

308. FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd. 359-1050. #1—*Perfect.* #2—*A View to a Kill.* #3—*The Goonies.*

309. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—*Prizzi's Honor.* #2—*Secret Admirer.* #3—*Prizzi's Honor.* #4—Thru June 20: *Brewster's Millions.* Beg. June 21: *Lifeforce.*

310. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. #1—*Perfect.* #2—*Fletch.*

311. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. #1—Thru June 20: *Witness.* #2—Thru June 20: *Lost in America.*

312. FOREST HILLS—CONTINENTAL—Austin St. nr. 70th Ave. 544-1020. Program unavailable.

313. FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—*Perfect.* #2—*Brewster's Millions.*

314. FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. *Fletch.*

315. FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—*The Goonies.* #2—*The Goonies.* #3—*Rambo: First Blood Part II.* #4—Thru June 20: *Rambo: First Blood Part II.* Beg. June 21: *Cocoon.*

316. FRESH MEADOWS—CINEMA CITY—Horace Harding Expwy. at 183rd St. 357-9100. #1—*Perfect.* #2—Thru June 20: *Brewster's Millions.* Beg. June 21: *Lifeforce.* #3—*Fletch.* #4—*Prizzi's Honor.* #5—*Secret Admirer.*

317. FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—*Rambo: First Blood Part II.* #2—*D.A.R.Y.L.*

318. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—*D.A.R.Y.L.* #2—*Prizzi's Honor.* #3—*Secret Admirer.*

319. JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave. 478-6777. #1—*Cannibal Holocaust.* #2—Thru June 20: *Fletch.* Beg. June 21: *Lifeforce.*

320. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—*Perfect.* #2—*The Goonies.* #3—*Rambo: First Blood Part II.*

322. KEW GARDENS HILLS—MAIN STREET—Nr. 72nd Dr. 268-3636. #1—*Witness.* #2—Thru June 20: *Lost in America; Vision Quest.* Beg. June 21 (tent.): *Gotcha!*

324. OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—*The Goonies.* #2—Thru June 20: *Rambo: First Blood Part II.* Beg. June 21: *Cocoon.*

325. REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru June 20: *Mask; Into the Night.*

326. REGO PARK—LOEWS LEFRAK CITY—99th St. bet. 57th Ave. and L.I. Expwy. 699-4700. #1—Thru June 20: *Kung Fu Taikwando.* #2—Thru June 20: *Police Academy 2.* #3—Thru June 20: *Beverly Hills Cop.*

328. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—*Brewster's Millions.* #2—*Perfect.* #3—*A View to a Kill.*

329. SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—*Perfect.* #2—*A View to a Kill.*

330. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—*Prizzi's Honor.* #2—*D.A.R.Y.L.*

331. WOODHAVEN—HAVEN—Jamaica Ave. nr. 80th St. 296-2325. Thru June 20: *Code of Silence; The Terminator.*

Staten Island

(Area Code 718)

400. ELTINGVILLE—AMBOY—356-3800. #1—*Secret Admirer.* #2—*Rambo: First Blood Part II.*

401. NEW DORP—HYLAN—351-6601. #1—*Perfect.* #2—*D.A.R.Y.L.*

402. NEW DORP—LANE—351-2110. *Fletch.*

403. NEW DORP—RAE—979-0444. #1—*Rambo: First Blood Part II.* #2—*The Goonies.*

404. NEW DORP—RKO FOX PLAZA—987-6800. #1—*Prizzi's Honor.* #2—*Secret Admirer.*

405. NEW SPRINGVILLE—ISLAND—761-6666. #1—*The Goonies.* #2—Thru June 20: *Brewster's Millions.* Beg. June 21: *Cocoon.*

406. NEW SPRINGVILLE—RKO RICHMOND—761-3103. *A View to a Kill.*

Long Island

(Area Code 516)
Nassau County

500. BALDWIN—GRAND AVENUE—223-2323. #1—*Secret Admirer.* #2—*Perfect.*

501. BALDWIN—RKO—223-9230. *Rambo: First Blood Part II.*

502. BELLEROSE—RKO—775-1351. June 19–25: *Beverly Hills Cop.*

506. EAST MEADOW—FLICK—794-8008. #1—Thru June 20: *The Breakfast Club.* #2—*Witness.* #3—*The Care Bears Movie.*

507. EAST MEADOW—MEADOWBROOK—731-2423. #1—*The Goonies.* #2—*Secret Admirer.* #3—*Perfect.* #4—Thru June 20: *The Purple Rose of Cairo.* Beg. June 21: *Cocoon.*

509. FLORAL PARK—RKO FLORAL—352-2280. *Fletch.*

510. FRANKLIN SQUARE—FRANLKIN—775-3257. #1—*A View to a Kill.* #2—*Prizzi's Honor.* #3—Thru June 20: *Witness.* Beg. June 21: *Cocoon.* #4—*Brewster's Millions.*

511. GARDEN CITY—RKO ROOSEVELT FIELD—741-4007. #1—*Prizzi's Honor.* #2—*D.A.R.Y.L.* #3—*The Goonies.*

512. GARDEN CITY PARK—RKO PARK EAST—741-8484. *Perfect.*

513. GREAT NECK—SQUIRE—466-2020. #1—*The Goonies.* #2—Thru June 20: *The Goonies.* Beg. June 21: *Cocoon.* #3—*Rambo: First Blood Part II.*

514. HEWLETT—RKO—791-6768. June 19–25: *Beverly Hills Cop.*

515. HICKSVILLE—HICKSVILLE—931-0749. #1—*Desperately Seeking Susan.* #2—*Secret Admirer.*

516. HICKSVILLE—MID-PLAZA—433-2400. #1—*Brewster's Millions.* #2—*A View to a Kill.* #3—*Fletch.* #4—*Prizzi's Honor.* #5—*Perfect.* #6—Thru June 20: *Witness.* Beg. June 21: *Lifeforce.*

517. LAWRENCE—RKO—371-0203. #1—*Fletch.* #2—*Perfect.* #3—*D.A.R.Y.L.*

518. LEVITTOWN—LEVITTOWN—731-0516. #1—Thru June 20: *Beverly Hills Cop.* Beg. June 21 (tent.): *Brewster's Millions.* #2—Thru June 20: *Mask.* Beg. June 21 (tent.): *Fletch.*

519. LEVITTOWN—LOEWS NASSAU—731-5400. #1—*A View to a Kill.* #2—*Brewster's Millions.* #3—*Fletch.* #4—*Rambo: First Blood Part II.* #5—*D.A.R.Y.L.* #6—*Prizzi's Honor.*

521. LYNBROOK—LYNBROOK—593-1033. #1—*Rambo: First Blood Part II.* #2—*Secret Admirer.* #3—*Brewster's Millions.* #4—Thru June 20: *Witness.* Beg. June 21: *Cocoon.*

522. LYNBROOK—STUDIO ONE—599-1444. *The Purple Rose of Cairo.*

523. MALVERNE—TWIN—599-6966. #1—*Mask.* #2—Thru June 20: *Beverly Hills Cop.* Beg. June 21 (tent.): *Lost in America.*

524. MANHASSET—MANHASSET—627-7887. #1—*Fletch.* #2—*Prizzi's Honor.* #3—Thru June 20: *Movers and Shakers.* Beg. June 21: *Lifeforce.*

525. MANHASSET—RKO CINEMA—627-1300. *D.A.R.Y.L.*

526. MASSAPEQUA—PEQUA—799-6464. *The Goonies.*

527. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—795-2244. #1—*Perfect.* #2—*Secret Admirer.* #3—*Rambo: First Blood Part II.* #4—*Prizzi's Honor.* #5—*Rambo: First Blood Part II.* #6—*Fletch.* #7—*D.A.R.Y.L.* #8—Thru June 20: *Police Academy 2.* Beg. June 21: *Lifeforce.* #9—*Witness.*

529. MERRICK—TWIN—546-1271. #1—*A View to a Kill.* #2—Beg. June 21: *Lifeforce.*

530. NEW HYDE PARK—HERRICKS—747-0555. #1—*Secret Admirer.* #2—*Witness.*

531. **OCEANSIDE—OCEANSIDE**—536-7565. #1—Thru June 20: *Beverly Hills Cop.* #2—Thru June 20: *Mask.*

532. **OLD BETHPAGE—CINE CAPRI**—752-1610. *Desperately Seeking Susan.*

533. **PLAINVIEW—OLD COUNTRY**—931-4242. #1—*Perfect.* #2—*Secret Admirer.*

534. **PLAINVIEW—RKO MORTON VILLAGE**—938-2323. Thru June 20: *Witness.* Beg. June 21: *Lifeforce.*

535. **PLAINVIEW—RKO TWIN**—931-1333. #1—*D.A.R.Y.L.* #2—*D.A.R.Y.L.*

536. **PORT WASHINGTON—MOVIES**—944-6200. #1—*Brewster's Millions.* #2—*Secret Admirer.* #3—Thru June 20: *Beverly Hills Cop.* Beg. June 21: *Lifeforce.*

538. **ROCKVILLE CENTRE—RKO FANTASY**—764-8000. *A View to a Kill.*

539. **ROCKVILLE CENTRE—RKO TWIN**—678-3121. #1—*Prizzi's Honor.* #2—*The Goonies.*

540. **ROSLYN—ROSLYN**—621-8488. #1—*Perfect.* #2—*A View to a Kill.*

541. **SYOSSET—SYOSSET**—921-5810. #1—*The Goonies.* #2—Thru June 20: *The Goonies.* Beg. June 21: *Rambo: First Blood Part II.* #3—Thru June 20: *The Purple Rose of Cairo.* Beg. June 21: *Cocoon.*

542. **SYOSSET—UA CINEMA 150**—364-0700. Thru June 20: *Rambo: First Blood Part II.* Beg. June 21: *Return to OZ.*

543. **VALLEY STREAM—RKO GREEN ACRES**—561-2100. #1—*Rambo: First Blood Part II.* #2—Thru June 20: *Rambo: First Blood Part II.* Beg. June 21: *Cocoon.* #3—*Prizzi's Honor.*

544. **VALLEY STREAM—SUNRISE**—825-5700. #1—*Beverly Hills Cop.* #2—*D.A.R.Y.L.* #3—*Cannibal Holocaust.* #4—*Fletch.* #5—*Witness.* #6—*Brewster's Millions.* #7—*Code of Silence.* #8—*A View to a Kill.* #9—*Perfect.* #10—*Secret Admirer.* #11—*The Goonies.* #12—*The Goonies.*

545. **WANTAGH—RKO**—781-6969. Thru June 20: *Mask.* Beg. June 21: *Cocoon.*

546. **WESTBURY—DRIVE-IN**—334-3400. #1—*The Goonies.* #2—*Rambo: First Blood Part II.* #3—Thru June 20: *Perfect.* Beg. June 21: *Lifeforce.*

547. **WESTBURY—WESTBURY**—333-1911. #1—Thru June 20: *Desperately Seeking Susan.* #2—Thru June 20: *The Purple Rose of Cairo.*

Suffolk County

600. **BABYLON—BABYLON**—669-3399. #1—*Secret Admirer.* #2—Thru June 20: *Movers and Shakers.* Beg. June 21: *Rambo: First Blood Part II.* #3—Thru June 20: *Desperately Seeking Susan.* Beg. June 21: *Cocoon.*

601. **BABYLON—RKO**—669-0700. #1—*Prizzi's Honor.* #2—*Perfect.*

602. **BABYLON—SOUTH BAY**—587-7676. #1—*D.A.R.Y.L.* #2—*Fletch.* #3—Thru June 20: *Brewster's Millions.* Beg. June 21: *Lifeforce.*

603. **BAY SHORE—CINEMA**—665-1722. Thru June 20: *Rambo: First Blood Part II.* Beg. June 21: *Return to OZ.*

604. **BAY SHORE—LOEWS SOUTH SHORE MALL**—666-4000. #1—*The Goonies.* #2—*A View to a Kill.*

605. **BAY SHORE—SUNRISE DRIVE-IN**—665-1111. #1—*Perfect.* #2—Thru June 20: *Fletch.* Beg. June 21 (tent.): *Lifeforce.*

606. **BRENTWOOD—BRENTWOOD**—273-3900. Thru June 20: *Code of Silence.* Beg. June 21: *Desperately Seeking Susan.*

607. **CENTER MORICHES—CENTER**—878-2100. *Desperately Seeking Susan.*

608. **COMMACK—DRIVE-IN**—499-2900. Thru June 20: *Secret Admirer.* Beg. June 21 (tent.): *Lifeforce.*

609. **COMMACK—MULTIPLEX**—462-6953. #1 & #2—*Rambo: First Blood Part II.* #3—*The Goonies.* #4—*The Goonies.* #5—*Prizzi's Honor.* #6—*D.A.R.Y.L.* #7—*Secret Admirer.* #8—*Fletch.* #9—*A View to a Kill.* #10—*Brewster's Millions.*

610. **COMMACK—RKO**—499-4545. #1—*Perfect.* #2—Thru June 20: *Desperately Seeking Susan.* Beg. June 21: *Cocoon.*

611. **CORAM—PINE**—698-6442. #1—*Fletch.* #2—*Rambo: First Blood Part II.* #3—*Brewster's Millions.* #4—Thru June 20 (tent.): *Desperately Seeking Susan.* Beg. June 21: *Cocoon.*

612. **CORAM—THE MOVIES AT CORAM**—732-6200. #1—*The Goonies.* #2—Thru June 20: *Fletch.* Beg. June 21: *Return to OZ.* #3—*D.A.R.Y.L.* #4—*Prizzi's Honor.* #5—Thru June 20: *A View to a Kill.* Beg. June 21: *Cocoon.* #6—*Perfect.* #7—*Secret Admirer.* #8—*Rambo: First Blood Part II.*

613. **EAST HAMPTON—CINEMAS**—324-0448. #1—*The Goonies.* #2—Thru June 20: *Rambo: First Blood Part II.* Beg. June 21: *Return to OZ.* #3—Thru June 20: *A Private Function.* Beg. June 21: *Cocoon.* #4—*Prizzi's Honor.* #5—*Secret Admirer.*

614. **EAST SETAUKET—RKO FOX**—473-2400. *Witness.*

615. **ELWOOD—ELWOOD**—499-7800. #1—*D.A.R.Y.L.* #2—*A View to a Kill.*

616. **FARMINGVILLE—COLLEGE PLAZA**—698-2200. #1—*Desperately Seeking Susan.* #2—*Witness.*

617. **FIRE ISLAND—COMMUNITY**—583-5184. June 24–25: *Police Academy 2.*

618. **GREENPORT—GREENPORT**—477-0500. Thru June 20: *Blood Simple.* Beg. June 21: *My First Wife.*

619. **HUNTINGTON—RKO SHORE**—421-5200. #1—*Rambo: First Blood Part II.* #2—*Fletch.* #3—*Perfect.* #4—*Prizzi's Honor.*

620. **HUNTINGTON—RKO WHITMAN**—423-1300. *The Goonies.*

621. **HUNTINGTON—RKO YORK**—421-3911. *D.A.R.Y.L.*

622. **ISLIP—ISLIP**—581-5200. #1—Thru June 20: *Fletch.* Beg. June 21: *Lifeforce.* #2—*Rambo: First Blood Part II.* #3—*Secret Admirer.*

623. **LAKE GROVE—RKO SMITH HAVEN MALL**—724-9550. Thru June 20: *Rambo: First Blood Part II.* Beg. June 21: *Cocoon.*

624. **LAKE RONKONKOMA—LAKESIDE**—981-7100. Thru June 20: *Mask.*

625. **LINDENHURST—LINDENHURST**—888-5400. Thru June 20: *Code of Silence.* Beg. June 21: *Desperately Seeking Susan.*

626. **MATTITUCK—MATTITUCK**—298-4405. #1—Thru June 20: *Rambo: First Blood Part II.* Beg. June 21: *Cocoon.* #2—*The Goonies.* #3—*Perfect.* #4—*Prizzi's Honor.* #5—*Fletch.*

627. **MONTAUK—THE MOVIES**—668-2393. Thru June 20: *A View to a Kill.*

628. **NESCONSET—SMITHTOWN ALL-WEATHER INDOOR**—265-8118. *Prizzi's Honor.* **OUTDOOR**—Thru June 20: *Perfect.* Beg. June 21: *Lifeforce.*

629. **NORTHPORT—NORTHPORT**—261-8600. Thru June 20: *Code of Silence.* Beg. June 21: *Desperately Seeking Susan.*

630. **OAKDALE—OAKDALE**—589-8118. Thru June 20: *Mask.* Beg. June 21: *Desperately Seeking Susan.*

631. **PATCHOGUE—TRIPLEX**—475-0601. #1—*The Goonies.* #2—Thru June 20: *Rambo: First Blood Part II.* Beg. June 21: *Cocoon.* #3—*Secret Admirer.*

632. **PATCHOGUE—RKO PLAZA**—475-5225. #1—*Perfect.* #2—Thru June 20: *Brewster's Millions.* Beg. June 21: *Lifeforce.*

633. **PATCHOGUE—SUNRISE ALL-WEATHER INDOOR**—363-7200. Thru June 20: *Fletch.* Beg. June 21: *Lifeforce.* **OUTDOOR**—Thru June 20: *A View to a Kill.* Beg. June 21: *Secret Admirer.*

634. **PATCHOGUE—SUNWAVE**—475-7766. #1—*Prizzi's Honor.* #2—*D.A.R.Y.L.*

635. **PORT JEFFERSON—MINI EAST**—928-6555. *Perfect.* **WEST**—*The Goonies.*

636. **PORT JEFFERSON STATION—RKO BROOKHAVEN**—473-1200. June 19–25: *Beverly Hills Cop.*

637. **RIVERHEAD—SUFFOLK**—727-3133. *A View to a Kill.*

638. **SAG HARBOR—SAG HARBOR**—725-0010. Thru June 20: *My First Wife.* Beg. June 21: *A Private Function.*

639. **SAYVILLE—SAYVILLE**—589-0232. #1—*A View to a Kill.* #2—*Perfect.* #3—Thru June 20: *The Breakfast Club; Fast Times at Ridgemont High.*

640. **SHIRLEY—DRIVE-IN**—281-5444. Thru June 20: *A View to a Kill.* Beg. June 21 (tent.): *Lifeforce.*

641. **SHIRLEY—TWIN**—281-4466. #1—Thru June 20: *Fraternity Vacation.* Beg. June 21 (tent.): *Brewster's Millions.* #2—Tent.: *A View to a Kill.*

642. **SMITHTOWN—SMITHTOWN**—265-1551. *The Goonies.*

643. **SOUTHAMPTON—SOUTHAMPTON**—283-1300. #1—*A View to a Kill.* #2—*D.A.R.Y.L.* #3—*Fletch.*

644. **STONY BROOK—LOEWS**—751-2300. #1—*D.A.R.Y.L.* #2—*Fletch.* #3—*A View to a Kill.*

645. **WEST ISLIP—TWIN**—669-2626. #1—Thru June 20: *Code of Silence.* #2—Thru June 20: *Mask.*

646. **WESTHAMPTON—HAMPTON ARTS**—288-2600. #1—*Perfect.* #2—*D.A.R.Y.L.*

647. **WESTHAMPTON—WESTHAMPTON**—288-1500. Thru June 20: *Desperately Seeking Susan.* Beg. June 21: *Rambo: First Blood Part II.*

New York State

(Area Code 914)
Westchester County

700. **BEDFORD VILLAGE—BEDFORD PLAYHOUSE**—234-7300. #1—*Rambo: First Blood Part II.* #2—Thru June 20: *A View to a Kill.* Beg. June 21 (tent.): *Fletch.*

701. **BEDFORD VILLAGE—CINEMA 22**—234-9577. *D.A.R.Y.L.*

702. **BRONXVILLE—BRONXVILLE**—961-4030. #1—*Rambo: First Blood Part II.* #2—*Rambo: First Blood Part II.* #3—*Perfect.*

703. **GREENBURGH—CINEMA 100**—946-4680. #1—*Rambo: First Blood Part II.* #2—*Secret Admirer.*

705. **HARTSDALE—CINEMA**—428-2200. #1—*Perfect.* #2—*D.A.R.Y.L.* #3—*Fletch.* #4—*The Goonies.*

706. **LARCHMONT—PLAYHOUSE**—834-3001. *Fletch.*

707. **MAMARONECK—PLAYHOUSE**—698-2200. #1—*Rambo: First Blood Part II.* #2—*The Goonies.* #3—Thru June 20: *Perfect.* Beg. June 21: *Cocoon.* #4—*Secret Admirer.*

708. **MOUNT KISCO—MOUNT KISCO**—666-6900. #1—*Perfect.* #2—*The Goonies.*

709. **MOUNT VERNON—PARKWAY**—664-3311. *Secret Admirer.*

710. **NEW ROCHELLE—RKO PROCTORS**—632-1100. #1—*Fletch.* #2—*A View to a Kill.* #3—Thru June 20: *Brewster's Millions.* Beg. June 21: *Cocoon.* #4—Thru June 20: *Cannibal Holocaust.* Beg. June 21: *Lifeforce.* #5—*Perfect.* #6—*The Goonies.* #7—*D.A.R.Y.L.*

711. **NEW ROCHELLE—TOWN**—632-4000. *Rambo: First Blood Part II.*

712. **OSSINING—ARCADIAN**—941-5200. #1—Thru June 20: *Fletch.* Beg. June 21: *Cocoon.* #2—*The Goonies.* #3—*Rambo: First Blood Part II.*

713. **PEEKSKILL—BEACH**—737-6262. #1—*Fletch.* #2—*Rambo: First Blood Part II.* #3—*A View to a Kill.* #4—Thru June 20: *Desperately Seeking Susan.* Beg. June 21: *Cocoon.*

714. **PEEKSKILL—WESTCHESTER MALL**—528-8822. #1—*D.A.R.Y.L.* #2—*The Goonies.* #3—*Prizzi's Honor.* #4—Thru June 20: *Perfect.* Beg. June 21: *Return to OZ.*

715. **PELHAM—PICTURE HOUSE**—738-3160. Thru June 20: *Desperately Seeking Susan.*

716. **PLEASANTVILLE—ROME**—769-0720. #1—*D.A.R.Y.L.* #2—*A View to a Kill.*

717. **RYE—RYE RIDGE**—939-8177. #1—*A View to a Kill.* #2—*D.A.R.Y.L.*

718. **SCARSDALE—FINE ARTS**—723-6699. Thru June 20: *A Private Function.* Beg. June 21: *Goodbye New York.*

719. **SCARSDALE—PLAZA**—725-0078. *Witness.*

720. **WHITE PLAINS—GALLERIA**—997-8198. #1—*A View to a Kill.* #2—Thru June 20: *Brewster's Millions.* Beg. June 21: *Cocoon.*

721. **WHITE PLAINS—UA CINEMA**—946-2820. *Prizzi's Honor.*

722. **YONKERS—CENTRAL PLAZA**—793-3232. #1—*A View to a Kill.* #2—*Prizzi's Honor.*

723. **YONKERS—MOVIELAND**—793-0002. #1—*The Goonies.* #2—*Fletch.* #3—*D.A.R.Y.L.* #4—Thru June 20: *Brewster's Millions.* Beg. June 21 (tent.): *Cocoon.*

724. **YONKERS—PARK HILL**—969-4477. #1—*Brewster's Millions.* #2—*Rambo: First Blood Part II.* #3—Thru June 20: *Cannibal Holocaust.* Beg. June 21: *Lifeforce.*

725. **YORKTOWN HEIGHTS—TRIANGLE**—245-7555. #1—*Secret Admirer.* #2—Thru June 20: *Witness.* Beg. June 21: *Lifeforce.*

Rockland County

750. BLAUVELT—NYACK DRIVE-IN—358-1844. Program unavailable.

751. MONSEY—ROCKLAND DRIVE-IN—356-4040. *D.A.R.Y.L.; Star Trek III: The Search for Spock.*

752. NANUET—MALL—623-6336. Program unavailable.

753. NANUET—ROUTE 59—623-3355. Thru June 20: *Desperately Seeking Susan.* Beg. June 21: *Return to OZ.*

754. NANUET—RKO MOVIES—623-0211. #1—Thru June 20: *A View to a Kill.* Beg. June 21: *Lifeforce.* #2—*Perfect.* #3—*Fletch.* #4—*Secret Admirer.* #5—*Rambo: First Blood Part II.*

755. NEW CITY—TOWN—634-5100. #1—*A View to a Kill.* #2—*D.A.R.Y.L.*

756. NEW CITY—UA CINEMA 304—634-8200. #1—*The Goonies.* #2—Thru June 20: *Secret Admirer.* Beg. June 21 (tent.): *Cocoon.*

757. NYACK—CINEMA EAST—358-6631. *Prizzi's Honor.*

758. ORANGEBURG—303 DRIVE-IN—359-2021. *The Goonies; The Neverending Story.*

759. PEARL RIVER—CENTRAL—735-2530. *D.A.R.Y.L.*

760. PEARL RIVER—PEARL RIVER—735-6500. Thru June 20: *Brewster's Millions.* Beg. June 21: *Cocoon.*

761. SPRING VALLEY—CINEMA 45—352-1445. *Movers and Shakers.*

762. SPRING VALLEY—PIX—425-6902. #1—*Fletch.* #2—*Prizzi's Honor.*

763. STONY POINT—9 W CINEMA—942-0303. *A View to a Kill.*

764. SUFFERN—LAFAYETTE—357-6030. *Witness.*

765. WEST HAVERSTRAW—PLAZA—947-2220. *Rambo: First Blood Part II.*

Connecticut

(Area Code 203)

Fairfield County

800. BROOKFIELD—FINE ARTS—775-0070. #1—*Fletch.* #2—Thru June 20: *Brewster's Millions.* Beg. June 21: *Return to OZ.*

801. DANBURY—CINE—743-2200. #1—*Prizzi's Honor.* #2—Thru June 20: *Perfect.* Beg. June 21: *Cocoon.* #3—*Secret Admirer.*

802. DANBURY—CINEMA—748-2923. #1—*A View to a Kill.* #2—*The Goonies.*

803. DANBURY—PALACE—748-7496. #1—*Rambo: First Blood Part II.* #2—*D.A.R.Y.L.* #3—Thru June 20: *Beverly Hills Cop.* Beg. June 21: *Lifeforce.*

804. DARIEN—PLAYHOUSE—655-0100. *Fletch.*

805. FAIRFIELD—COMMUNITY—255-6555. #1—Thru June 20: *Perfect.* Beg. June 21: *Return to OZ.* #2—*Brewster's Millions.*

806. FAIRFIELD—COUNTY—334-1411. *Prizzi's Honor.*

807. GREENWICH—CINEMA—869-6030. #1—*Fletch.* #2—*Brewster's Millions.*

808. GREENWICH—PLAZA—869-4030. #1—*Prizzi's Honor.* #2—*Secret Admirer.* #3—Thru June 20: *George Stevens: A Filmmaker's Journey.* Beg. June 21: *Goodbye New York.*

809. NEW CANAAN—PLAYHOUSE—966-0600. *The Goonies.*

810. NORWALK—CINEMA—838-4504. #1—*Brewster's Millions.* #2—*D.A.R.Y.L.*

811. NORWALK—NORWALK—866-9202. Thru June 20: *Rambo: First Blood Part II.* Beg. June 21: *Lifeforce.*

812. SOUTH NORWALK—SONO—866-9202. June 19–21: *A Passage to India.* June 19–22: *The Terminator.* June 22–25: *Allonsanfan.*

813. SPRINGDALE—STATE—325-0250. Thru June 20: *The Purple Rose of Cairo.* Beg. June 21: *Fletch.*

814. STAMFORD—AVON—324-9205. #1—*Rambo: First Blood Part II.* #2—*Rambo: First Blood Part II.*

815. STAMFORD—CINEMA—324-3100. #1—*The Goonies.* #2—Thru June 20: *Perfect.* Beg. June 21: *Lifeforce.* #3—*D.A.R.Y.L.*

816. STAMFORD—PARK PLACE—323-1600. #1 & #2—Beg. June 21: *Return to OZ.*

817. STAMFORD—RIDGEWAY—323-5000. #1—*A View to a Kill.* #2—Thru June 20: *A Private Function.* Beg. June 21: *Cocoon.*

818. TRUMBULL—TRANS-LUX—374-0462. #1—*The Goonies.* #2—*Rambo: First Blood Part II.* #3—Thru June 20: *A View to a Kill.* Beg. June 21: *Cocoon.*

819. WESTPORT—FINE ARTS—227-3324. #1—Thru June 20: *Fletch.* Beg. June 21: *Cocoon.* #2—*Prizzi's Honor.* #3—227-9619. *The Goonies.* #4—226-6666. *A View to a Kill.*

820. WESTPORT—POST—227-0500. *Secret Admirer.*

821. WILTON—CINEMA—762-5678. Thru June 20: *Perfect.* Beg. June 21: *Return to OZ.*

New Jersey

(Area Code 201)

Hudson County

900. ARLINGTON—LINCOLN—997-6873. #1—*Rambo: First Blood Part II.* #2—*The Goonies.* #3—*Secret Admirer.*

901. HARRISON—WARNER—482-8550. #1—*Perfect.* #2—*Fletch.*

902. JERSEY CITY—HUDSON PLAZA—433-1100. #1—*The Goonies.* #2—*Prizzi's Honor.*

903. JERSEY CITY—LOEWS—653-4600. #1—*Brewster's Millions.* #2—*A View to a Kill.* #3—*D.A.R.Y.L.*

904. JERSEY CITY—STATE—653-5200. #1—*Rambo: First Blood Part II.* #2—Thru June 20: *Perfect.* Beg. June 21: *Lifeforce.* #3—Beg. June 21: *Cocoon.* #4—*Secret Admirer.*

905. SECAUCUS—LOEWS HARMON COVE—866-1000. #1—*Fletch.* #2—*Brewster's Millions.* #3—*Secret Admirer.* #4—*Perfect.*

906. SECAUCUS—LOEWS MEADOW—866-6161. #1—*A View to a Kill.* #2—*Rambo: First Blood Part II.* #3—*The Goonies.* #4—*Prizzi's Honor.* #5—*D.A.R.Y.L.* #6—*Rambo: First Blood Part II.*

907. UNION CITY—CINEMA—865-5600. #1—Thru June 20: *A View to a Kill; Girls Just Want to Have Fun.* #2—Program unavailable.

908. WEST NEW YORK—MAYFAIR—865-2010. *A View to a Kill; Cat's Eye.*

Essex County

910. BLOOMFIELD—CENTER—748-7900. *Perfect.*

911. BLOOMFIELD—RKO ROYAL—748-3555. #1—*D.A.R.Y.L.* #2—*The Goonies.*

912. CEDAR GROVE—CINEMA 23—239-1462. Thru June 20: *Witness.* Beg. June 21: *Return to OZ.*

913. EAST ORANGE—RKO HOLLYWOOD—678-2262. *Rambo: First Blood Part II; Cannibal Holocaust.*

914. IRVINGTON—CASTLE—372-9324. #1—Thru June 20: *Cannibal Holocaust; Young Warriors.* Beg. June 21: *Lifeforce.* #2—*Rambo: First Blood Part II.*

915. LIVINGSTON—COLONY—992-0800. *Secret Admirer.*

916. MAPLEWOOD—MAPLEWOOD—763-3100. *Perfect.*

917. MILLBURN—RKO—376-0800. #1—*Prizzi's Honor.* #2—*A View to a Kill.*

918. MONTCLAIR—CLARIDGE—746-5564. #1—*Brewster's Millions.* #2—*A View to a Kill.* #3—*Secret Admirer.*

919. MONTCLAIR—WELLMONT—783-9500. #1—*Beverly Hills Cop.* #2—Thru June 20: *Cannibal Holocaust.* Beg. June 21: *Lifeforce.* #3—*Desperately Seeking Susan.*

920. NUTLEY—FRANKLIN—667-1777. #1—*A View to a Kill.* #2—*Rambo: First Blood Part II.* #3—Thru June 20: *Secret Admirer.* Beg. June 21 (tent.): *Lifeforce.*

921. UPPER MONTCLAIR—BELLEVUE—744-1455. #1—*Rambo: First Blood Part II.* #2—*Perfect.* #3—*Prizzi's Honor.*

922. VERONA—VERONA—239-0880. *Fletch.*

923. WEST ORANGE—ESSEX GREEN—731-7755. #1—*D.A.R.Y.L.* #2—Thru June 20: *Fletch.* Beg. June 21: *Cocoon.* #3—*The Goonies.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—464-8888. Thru June 20: *Mask.*

931. CRANFORD—RKO—276-9120. #1—*Brewster's Millions.* #2—*A View to a Kill.*

932. ELIZABETH—ELMORA—352-3483. *Ladyhawke.*

933. LINDEN—TWIN—925-9787. #1—*Rambo: First Blood Part II.* #2—*Fletch.*

934. ROSELLE PARK—PARK—245-0358. Thru June 20: *Witness.* Beg. June 21: *Lifeforce.*

935. SUMMIT—STRAND—273-3900. Thru June 20: *The Purple Rose of Cairo.* Beg. June 21: *Cocoon.*

936. UNION—FIVE POINTS—964-3466. #1—*The Goonies.* #2—*Fletch.*

937. UNION—LOST PICTURE SHOW—964-4497. Secret Admirer.

938. UNION—RKO—686-4373. #1—*D.A.R.Y.L.* #2—*Perfect.*

939. WESTFIELD—RIALTO—232-1288. #1—*Rambo: First Blood Part II.* #2—*Desperately Seeking Susan.* #3—Thru June 20: *Beverly Hills Cop.* Beg. June 21: *Cocoon.*

940. WESTFIELD—TWIN—654-4720. #1—*Secret Admirer.* #2—*Fletch.*

Bergen County

950. BERGENFIELD—BERGENFIELD—385-1600. *A View to a Kill.*

951. CLOSTER—CLOSTER—768-8800. *D.A.R.Y.L.*

952. EDGEWATER—LOEWS SHOWBOAT—941-3660. #1—*Prizzi's Honor.* #2—*Fletch.* #3—*A View to a Kill.* #4—*D.A.R.Y.L.*

953. EMERSON—TOWN—261-1000. Thru June 20: *Rambo: First Blood Part II.* Beg. June 21: *Cocoon.*

954. FAIR LAWN—HYWAY—796-1717. #1—*Fletch.* #2—*Brewster's Millions.*

955. FAIRVIEW—TWIN—941-2424. #1—*Rambo: First Blood Part II.* #2—*Secret Admirer.*

956. FORT LEE—LINWOOD—944-6900. #1—*The Goonies.* #2—*The Goonies.*

957. FORT LEE—SHARON—224-0202. *Perfect.*

958. OAKLAND—TWIN—337-4478. #1—*Perfect.* #2—*The Goonies.*

959. PALISADES PARK—PARK LANE—944-1086. #1—Thru June 20: *Desperately Seeking Susan.* Beg. June 21: *Gotcha!* #2—Thru June 20: *Brewster's Millions.* Beg. June 21: *Mask.*

960. PARAMUS—BERGEN MALL—845-4449. *Fletch.*

961. PARAMUS—CINEMA 35—845-5070. *Brewster's Millions.*

962. PARAMUS—DRIVE-IN—368-1440. Thru June 20: *Silent Madness; Night of the Living Dead.* Beg. June 21: *Gotcha!; Stick.*

963. PARAMUS—RKO ROUTE 4—487-7909. #1—*Rambo: First Blood Part II.* #2—*Mask.* #3—Thru June 20: *Witness.* Beg. June 21: *Cocoon.* #4—*Prizzi's Honor.* #5—*Prizzi's Honor.* #6—*Rambo: First Blood Part II.* #7—*D.A.R.Y.L.* #8—*Perfect.* #9—Thru June 20: *The Breakfast Club.* Beg. June 21: *Lifeforce.* #10—*Secret Admirer.*

964. PARAMUS—RKO ROUTE 17—843-3830. #1—*The Goonies.* #2—*The Goonies.* #3—*A View to a Kill.*

965. RAMSEY—CINEMA—825-2090. *A View to a Kill.*

966. RAMSEY—INTERSTATE—327-0153. Program unavailable.

967. RIDGEFIELD PARK—RIALTO—641-0617. Program unavailable.

968. RIDGEWOOD—RKO WARNER—444-1234. #1—*D.A.R.Y.L.* #2—Thru June 20: *Prizzi's Honor.* Beg. June 21: *Cocoon.* #3—*Perfect.* #4—*Rambo: First Blood Part II.*

969. RIDGEWOOD—ROSEBUD—670-9183. Thru June 20: *Seventh Heaven* (1927). June 21–23: *Bringing Up Baby.* June 24–27: *Le Plaisir.*

970. RUTHERFORD—WILLIAMS CENTER—933-3700. #1—Thru June 20: *Perfect.* #2—Thru June 20: *Mask.*

971. TEANECK—MOVIE CITY—836-3334. #1—*Desperately Seeking Susan.* #2—*Beverly Hills Cop.* #3—*Fletch.* #4—*The Care Bears Movie.*

972. TENAFLY—BERGEN—567-0004. *Prizzi's Honor.*

973. WASHINGTON TOWNSHIP—CINEMA—666-2221. *Fletch.*

974. WESTWOOD—PASCACK—664-3200. *The Goonies.*

Brief Reviews

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer back to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents are strongly cautioned to give special guidance for children under 13. Some material may be inappropriate for young children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★ **New films recommended by *New York's* critic.**

AMADEUS—(2 hr. 38 min., '84) Charming but trashy. Peter Shaffer has adaptated his immensely successful play, in which he first propounded the notion that Antonio Salieri (F. Murray Abraham), composer to the Viennese court, destroyed Wolfgang Amadeus Mozart (Tom Hulce) out of envy and a peculiar quarrel with God. He, Salieri, wants only to serve God with his music, yet God made him a mediocrity and chose instead to speak through Mozart—a bumbling, loutish *boy*. We see Mozart's years in Vienna through the prism of Salieri's envy—the concerts and opera productions, the confrontations with Emperor Joseph II and court officials. Abraham uses his big nose and heavy beard for their full weight of misery; when he expounds the beauties of Mozart's compositions, he seems to be entering paradise and hell at the same time. Director Milos Forman does his best work in re-creating the atmosphere of 18th-century opera—a time when opera was a living art form, not a solemn museum show. But Shaffer's over-explicit dramaturgy keeps pounding away at Salieri's envy and betrayal of Mozart, and the last third of the movie grows so exploitative even Ken Russell might have said, "Enough!" Musical performances by Neville Marriner and the Academy of St. Martin-in-the-Fields. (Sept. 24, 1984) PG. 60, 81, 216

★ **BEVERLY HILLS COP**—(1 hr. 45 min., '84) The young director Martin Brest has allowed Eddie Murphy plenty of room to talk his way in and out of preposterous situations in this genial, leisurely police movie. Murphy is a renegade officer from gritty Detroit whose buddy has been killed. He goes to Beverly Hills to investigate, and falls in with silky art-gallery types and the most genteel, rule-bound police force in the world. The movie is about the way white organizational skill has to yield to black street-smarts, and it's a comedy of clashing social types. Everyone Murphy meets in Los Angeles is either bizarrely straight, or epicene, foreign and insinuating. Many of Murphy's encounters have the eerie magic of inhabitants of distant planets getting to know one another. With good performances by Judge Reinhold and John Ashton as fellow police officers. Written by Daniel Petrie Jr. (Dec. 10, 1984) R. 6, 37, 67, 326, 502, 518, 523, 531, 536, 544, 636, 803, 919, 939, 971

BREWSTER'S MILLIONS—(1 hr. 37 min., '85) A loud, obvious, but generally pleasant version of the story that has been made into a movie many times. Richard Pryor plays the mediocre fellow—an over-the-hill minor-league ballplayer—who is forced by the terms of an inheritance to squander $30 million in 30 days. But Brewster, a sweet guy, isn't really a good role for Pryor, who is funniest playing cowards and sneaks. He can't seem to find a comfortable speech rhythm for the part. The movie is best in the early, bedraggled baseball scenes, which will touch anyone with fantasies of the sport, and in Brewster's first exhilarations, when he offers to quadruple the salary of people met casually on the street. Lonette McKee, in the loyal-accountant (or Jean Arthur) role, is crisp and glamorous, but John Candy, as Brewster's large-souled buddy, a catcher, is given nothing to do. Trying to avoid the routine cynicism of saying that anyone can be had for a price, the screenwriters (Herschel Weingrod and Timothy Harris) go for "heart" instead, and the picture runs out of gas. Maybe you can't make a truly funny movie about wasting huge quantities of cash without getting good and nasty. Dir. Walter Hill. (June 10, 1985) PG. 13, 33, 66, 88, 109, 114, 202, 211, 217, 220, 304, 306, 309, 312, 316, 328, 405, 510, 516, 518, 519, 521, 536, 544, 602, 609, 611, 632, 641, 710, 720, 723, 724, 760, 800, 805, 807, 810, 903, 905, 918, 931, 954, 959, 961

★ **THE BROTHER FROM ANOTHER PLANET**—(1 hr. 50 min., '84) A young black extraterrestrial (Joe Morton), lands with a splash near Ellis Island and winds up in Harlem, where he's taken for just another loser. He doesn't speak, but he has such a sad and receptive face that the people he meets pour out their souls to him. He's an escaped slave, chased by a pair of white bounty hunters who emit banshee yells, but nearly everyone in Harlem also seems to be displaced and either running or hiding. This gentle and touching comedy, written and directed by the incredibly resourceful John Sayles, is both a hipster's parody of science fiction, and an elegy for a wounded community. Sayles, using the camera with considerable wit, has devised some mock-funny chase scenes, but the glory of *Brother* is its talk. In a time when most filmmakers are indifferent to blacks, Sayles has restored to Harlem some of its voice. (Oct. 1, 1984) 5

COCOON—(1 hr. 58 min., '85) Reviewed in this issue. PG-13. 22, 32, 49, 66, 85, 103, 113, 204, 208, 217, 302, 304, 307, 315, 324, 405, 507, 510, 513, 521, 541, 543, 545, 600, 610, 611, 612, 613, 623, 626, 631, 707, 710, 712, 713, 720, 723, 756, 760, 801, 817, 818, 819, 904, 923, 935, 939, 953, 963, 968

★ **CODE OF SILENCE**—(1 hr. 42 min., '85) Silent Chuck Norris moves into Clint Eastwood's territory. He's a Chicago cop of "unorthodox" methods and unlimited daring who tries to stop a drug war between the Mafia and some Colombians. Unlike Clint's Dirty Harry series, this picture doesn't go in for dreary liberal-baiting. The enemy this time is not the Supreme Court rulings protecting the rights of suspects, but a lazy, cynical, boozing cop who accidentally kills a teenage boy and then places a gun in the kid's hand to make it look like self-defense. The rest of the department gets behind the cop, but Chuck refuses, and the tensions within the department and the pressures to cover up malfeasance are developed in some detail. Much of the movie is interesting, and the action sequences are well directed (by Andrew Davis). But eventually the limits of the star limit the screenplay (by Michael Butler, Dennis Shryack, and Mike Gray), too. Good use of Chicago's dirty, low-rent side. (May 27, 1985) R. 39, 303, 331, 544, 606, 625, 629, 645

★ **DANGEROUS MOVES**—(1 hr. 36 min., '84) In French, Eng. subtitles. A world-championship chess match in Geneva between two haughty and combative Russian geniuses—Pavius Fromm (Alexander Arbatt), a flamboyantly nasty young man who has defected to the West, and Akiva Liebskind (Michel Piccoli), a Soviet Jewish patriot and longtime champion who is ill and nearing the end of his career. Even if you don't understand chess, you can enjoy *Dangerous Moves* for its peacocklike displays of intellectual arrogance. The movie is about the two men's style and also the tricks and stratagems employed by each man's entourage—in particular, how the Soviet Union will do anything to guarantee the victory of its loyal son Liebskind and the defeat of the defector Fromm. Michel Piccoli, bearded, goes beyond his usual sinister courtliness; the performance has some of the sublimated grandeur we associate with the late Ralph Richardson. Arbatt, himself a Soviet defector, makes Fromm a very violent young man, and the performance comes off in a broader style than we are used to. Yet Arbatt, a prancing stallion, is marvelous to look at. The Frenchman Richard Dembo wrote and directed, and the picture won the Oscar for best foreign film of 1984. (May 27, 1985) 51

D.A.R.Y.L.—(1 hr. 40 min., '85) A couple adopts a young boy with extraordinary talents, only to have his real parents show up soon after to claim him. With Mary Beth Hurt, Michael McKean, Kathryn Walker, Colleen Camp, Josef Sommer, and Barret Oliver. Screenplay by David Ambrose, Allan Scott, and Jeffrey Ellis. Dir. Simon Wincer. PG. 25, 33, 62, 85, 103, 104, 108, 109, 114, 200, 203, 206, 211, 213, 219, 305, 307, 317, 318, 330, 401, 511, 517, 519, 525, 527, 535, 544, 602, 609, 612, 615, 621, 634, 643, 644, 646, 701, 705, 710, 714, 716, 717, 723, 751, 755, 759, 803, 810, 815, 903, 906, 911, 923, 938, 951, 952, 963, 968

DESPERATELY SEEKING SUSAN—(1 hr. 44 min., '85) Susan Seidelman's comedy is a tale of two heroines. Roberta (Rosanna Arquette), a depressed New Jersey housewife, is such a hapless creature that she can't take five steps without tripping over herself. This tiresome pre-liberated dummy, a standard figure in the movies and TV shows of the last fifteen years, has been devised in order to break out of her shell and reject her boorish husband. The other heroine, Susan (Madonna), is somewhat fresher. A downtown con artist, she picks up men at will and discards them when she gets bored. Madonna makes her a considerable comic creation. Fleshy, with heavy shoulders, she's got a long, flat nose and the reddest of red lips, and dresses like a gypsy who went bargain hunting at Frederick's of Hollywood—wherever she goes, she takes possession of the place. The screenplay, an original by Leora Barish, has been laboriously plotted to make the two women exchange roles. There's some charming and casual stuff in this movie, and Aidan Quinn, who plays Roberta's downtown lover, is very appealing, but the premise is irritatingly silly, and Seidelman doesn't direct for the speed and physical jokes that the farce plot seems to require. *Desperately Seeking Susan* is not an authentic expression of downtown sensibility (the way *Stranger Than Paradise* was) but a conventional commercial comedy with an overlay of anti-bourgeois attitudes. (Apr. 22, 1985) PG-13. 4, 32, 41, 65, 88, 218, 304, 515, 532, 547, 600, 607, 610, 611, 616, 625, 630, 647, 713, 715, 753, 919, 939, 959, 971

ENORMOUS CHANGES AT THE LAST MINUTE—(1 hr. 55 min., '83) A trilogy of comic tales about single New York women, based on short stories by Grace Paley. Screenplay by John Sayles, with Susan Rice. Starring Kevin Bacon, Ellen Barkin, Lynn Milgrim, Maria Tucci. *Virginia's Story* dir. Ellen Hovde, in association with Muffie Meyer; *Faith's Story* dir. Hovde and Mirra Bank; *Alexandra's Story* dir. Bank. 4

FLETCH—(1 hr. 38 min., '85) The new movie written by Andrew Bergman (from Gregory McDonald's novel) is clever but irritating, a piece of collegiate smart-ass work. Chevy Chase is Fletch, the Los Angeles investigative reporter who has gone underground and who gets information out of people by assuming some identity and putting them on. He gives himself the first name that comes into his head—Babar, Igor Stravinsky—and then has to make up a character that fits the name. These impromptu "explanations" are the best thing in the picture. *Fletch* could be the funniest, most self-glorifying movie ever devised by a frat-house wit. Chevy Chase totally dominates—no one else is allowed to be funny or even intelligent. And it's one thing when Bergman has him putting on a police chief or corporation head, but when he's doing it to a pathetic junkie or an elderly couple, the joke turns sour. The plot is a movieish thing about a shadowy Mr. Big (Tim Matheson) who tries to hire Fletch to have Fletch kill him—so his family can collect the insurance money, he says. The premise was startling, maybe, in 1946. Michael Ritchie, once a promising satirist, directs uninventively—there is the inevitable car chase, the inevitable scene lifted from Hitchcock. (June 3, 1985) PG. 12, 64, 80, 85, 104, 109, 114, 200, 203, 211, 213, 217, 302, 304, 307, 310, 314, 316, 319, 402, 509, 516, 517, 518, 519, 524, 527, 544, 602, 605, 609, 611, 612, 619, 622, 626, 633, 643, 644, 700, 705, 706, 710, 712, 713, 723, 754, 762, 800, 804, 807, 813, 819, 901, 905, 922, 923, 933, 936, 940, 952, 954, 960, 971, 973

★ **GEORGE STEVENS: A FILMMAKER'S JOURNEY**—(1 hr. 53 min., '84) A handsome documentary tribute from the director's son. George Stevens was an intransigent, slow-working director with a feeling for atmosphere and detail, and he produced some of the most beautiful scenes in American movie history. We get excerpts from the films, including *Alice Adams, Gunga Din, Woman of the Year, The More the Merrier, A Place in the Sun, Shane, Giant,* and *The Diary of Anne Frank.* Before the war, Stevens made comedies in a distinctive adagio tempo. During the war, he headed a unit that shot thousands of feet of the Allied sweep through Europe, and he shot color footage on his own. A generous selection of the latter is included, and the grim nature of the footage, as well as some revealing quotations, suggests that Stevens may have grown as a man yet lost his way as an artist because of the conflict. His postwar work is heavy, solemn (except for a few passages in *Giant*), and self-consciously mythic. Interviews with Katharine Hepburn, Joseph L. Mankiewicz, Max von Sydow, and others. Written and directed by George Stevens Jr. (May 13, 1985) 12, 808

★ **THE GODS MUST BE CRAZY**—(1 hr. 49 min., '84) An amiable, shaggy-dog-story-type comedy, written and directed by Jamie Uys, a South African who makes friendly jokes about the outside absurdities and discontinuities of African life. In the pseudo-documentary opening, we see footage of the Bushmen who live in the Kalahari Desert of Botswana, a gentle people whose peaceful lives are disrupted when a pilot carelessly drops a Coke bottle from his cockpit. The Bushmen think the smooth, hard, useful object is a gift from the gods, and begin squabbling over it. When their leader, Xi, decides to throw it off the end of the world, he moves to the edge of the desert, where he encounters the representatives of "superior" white civilization, including a burly microbiologist who turns into a bumbling fool around women; a beautiful blond schoolteacher heading for a new assignment in the bush; and a bunch of shockingly lazy Communist guerrillas (they play cards a lot). Director Uys mixes anthropological comedy and slapstick; he knows his Harold Lloyd and his Keystone Kops. Some of the gags are not of a very high order, but Uys keeps them coming, and he makes use of everything he's got. With Marius Weyers, Sandra Prinsloo, and the Bushman N!xau. (July 30, 1984) PG. 63

GOODBYE NEW YORK—(1 hr. 30 min., '85) A romantic comedy about a woman from New York who leaves her husband and her job to seek adventure in Paris. With Julie Hagerty and Amos Kollek. Written and directed by Kollek. 84, 718, 808

THE GOONIES—(1 hr. 54 min., '85) A group of squabbling kids (ranging in age from twelve to about sixteen) go on a hunt for buried treasure in a small Oregon coast town. Noisy and repetitive, this Steven Spielberg production (he wrote the story, Chris Columbus the screenplay, and Richard Donner directed) is hell to sit through. The Rube Goldberg machines that control gates, drawbridges, and cavern doors are witty; the Ma Barker–type gang that the kids run into have memorably grotesque faces; and one of the jabbering peewees—a Jewish fatty named Chunk who can smell pizza at a hundred paces and who recites "*Baruch atoh Adonai . . .*" when he gets into trouble—is consistently funny. But the rest of the kids deliver their lines with mashed potatoes in their mouths, and for most of the picture we're trapped in a Spielbergian tunnel. Papier-mâché boulders fall down, pits with upraised stakes at the bottom suddenly open up, and skeletons shake their bones at us. With luck, Spielberg will come above ground and stay there; the Temple of Doom has become the dullest theater of the summer season. (June 17, 1985) PG. 23, 32, 53, 68, 85, 100, 106, 108, 113, 114, 200, 204, 206, 209, 210, 212, 214, 220, 300, 301, 308, 315, 320, 324, 403, 405, 507, 511, 513, 526, 539, 541, 544, 546, 604, 609, 612, 613, 620, 626, 631, 635, 642, 705, 707, 708, 710, 712, 714, 723, 756, 758, 802, 809, 815, 818, 819, 900, 902, 906, 911, 923, 936, 956, 958, 964, 974

THE HOLY INNOCENTS—(1 hr. 48 min., '83) In Spanish, Eng. subtitles. A drama of oppression and revenge among peasants and aristocrats on a large estate in contemporary Spain, based on a novel by Miguel Delibes. With Francisco Rabal and Alfredo Landa. Screenplay by Antonio Larreta, Manuel Matji, and Mario Camus. Dir. Camus. PG. 82

THE HOME AND THE WORLD—(2 hr. 10 min., '84) In Bengali, Eng. subtitles. In turn-of-the-century Bengal, a woman tries to emerge from the traditional seclusion of an Indian wife. With Victor Banerjee, Swatilekha Chatterjee, and Soumitra Chatterjee. Written, directed, and with music composed by Satyajit Ray. 82

LIFEFORCE—(1 hr. 40 min., '85) Scientists exploring Halley's Comet in 1986 discover frozen creatures in a spacecraft and bring the aliens back to Earth—with terrifying consequences. With Steve Railsback, Peter Firth, Frank Finlay, and Mathilda May. Screenplay by Dan O'Bannon and Don Jakoby, based on the novel *The Space Vampires* by Colin Wilson. Dir. Tobe Hooper. R. 3, 20, 39, 60, 65, 88, 100, 102, 105, 107, 112, 200, 202, 206, 212, 214, 220, 221, 304, 306, 309, 316, 319, 516, 524, 527, 529, 534, 536, 546, 602, 605, 608, 622, 628, 632, 633, 640, 710, 724, 725, 754, 803, 811, 815, 904, 914, 919, 920, 934, 963

LILY IN LOVE—(1 hr. 42 min., '85) A vain theater actor (Christopher Plummer) pushing 50 disguises himself as a young Italian in order to win a romantic movie role written by his wife (Maggie Smith). The movie goes into production, and the wife, of course, not only fails to recognize the husband but falls madly in love with the "Italian." You may recognize an updated version of the old Lunt-Fontanne chestnut, *The Guardsman.* As an actor's romp, *Lily in Love* might have been fun if the filmmakers had brought glamour and excitement to the occasion, and if they had made the material overtly, brazenly theatrical. But the Hungarian director Karoly Makk works in a thuddingly literal style, and the picture is so grainy and dark it appears to have been shot during one of the grimmer mornings on the West Side IRT. Maggie Smith brings her crisp diction and her romantic susceptibility (a nice combination) to the writer's role, and Christopher Plummer has an enticing moment of pure-theater hamminess when he thanks a closing-night audience in ripely sycophantic tones. (May 13, 1985) PG-13. 46

LOST IN AMERICA—(1 hr. 31 min., '85) As writer (with Monica Johnson), director, and star of this infuriating but inspired comedy, Albert Brooks is all over the place and sometimes nowhere at all. Brooks plays a Los Angeles ad man in his mid-thirties who, thwarted at his job, flips out and takes off with his wife (Julie Hagerty) to see the real America. The couple quickly lose their money, however, and America subjects them to all the humiliations visited on the poor and dislocated. *Lost in America* benefits from Brooks's obsessed, free-wheeling comic persona, his manic monologues, and his almost visionary understanding of the character he plays, but the movie suffers from a simplistic script and a narrow outlook. As a parable of self-delusion and life in the eighties, it's brutally honest but thin. (Feb. 25, 1985) R. 1, 55, 311, 322, 523

MASK—(1 hr. 58 min., '85) A brave, candid, but only moderately interesting film about a grotesquely disfigured boy (Eric Stoltz) who has been brought up by a free-living California biker community (one hot mama—his own—plus many daddies), and who thus never suffers the burden of being treated as something special. The way the movie tells it, the bikers' rough but kindly handling has helped the boy much more than the usual fussy, middle-class solicitude. As the self-destructive but fiercely loving mom, Cher, when photographed in repose, is hauntingly beautiful, and Eric Stoltz, working under heavy plastic makeup, gives a performance miraculously free of self-pity or fake courage. One might trust the movie more if the bikers weren't portrayed as beer-guzzling teddy bears, but director Peter Bogdanovich, returning to a story that has some accessible emotions, does scene after scene of people expressing affection for one another without embarrassing us. Call it an unsentimental tearjerker. With Sam Elliott as a macho man with heart. Written by Anna Hamilton Phelan. (Mar. 18, 1985) PG-13. 7, 9, 32, 216, 325, 518, 523, 531, 545, 624, 630, 645, 930, 959, 963, 970

MOVERS AND SHAKERS—(1 hr. 20 min., '85) A satire about a film industry executive who attempts to make a meaningful film out of the title, *Love in Sex.* With Walter Matthau, Charles Grodin, Vincent Gardenia, Tyne Daly, Bill Macy, and Gilda Radner. Written by Charles Grodin. Dir. William Asher. PG. 7, 56, 524, 600, 761

PERFECT—(2 hr. 5 min., '85) A jumble of self-importance, guilt, and exploitation. Aaron Latham, contributing editor at *Rolling Stone,* concocted this vacuous account of the life and not very hard times of a certain Adam Lawrence (John Travolta), ace *Rolling Stone* reporter. Lawrence simultaneously pursues two stories—an interview with a De Lorean–type big shot and a soft (very soft) feature on California health clubs as the singles bars of the '80s. In fact, Latham did both of these stories in 1983. As if this weren't cozy and self-promoting enough, his editor is played by Jann S. Wenner, the actual editor and publisher of *Rolling Stone.* Wenner, 39, walks down the corridors of his magazine like a 60-year-old baseball manager in expensive clothes—gut first. Out in California, Latham/Lawrence impresses an aerobics instructor (Jamie Lee Curtis) by talking to her of Ralph Waldo Emerson. After she sleeps with him, she has to decide whether to give him an interview. She leaves, she comes back, she leaves again. . . . Marilu Henner and Laraine Newman are also on hand, playing dumbbell boy chasers; in a scene of unparalleled cruelty, Newman makes an unsuccessful pass at Travolta and settles instead for a gangbang. This movie, which has a guilty conscience about journalists exploiting defenseless people, winds up playing the same nasty tricks that it's putting down. Directed, without tension or common sense, by James Bridges. (June 17, 1985) R. 20, 24, 39, 54, 87, 106, 111, 112, 114, 200, 204, 206, 208, 217, 219, 220, 300, 302, 308, 310, 313, 316, 320, 328, 329, 401, 500, 507, 512, 516, 517, 527, 533, 540, 544, 546, 601, 605, 610, 612, 619, 626, 628, 632, 635, 639, 646, 702, 705, 707, 708, 710, 714, 754, 801, 805, 815, 821, 901, 904, 905, 910, 916, 921, 938, 957, 958, 963, 968, 970

A PRIVATE FUNCTION—(1 hr. 33 min., '84) A satire, written by Alan Bennett, formerly of the *Beyond the Fringe* troupe, about piggishness and hypocrisy during England's postwar austerity years. The film tries very hard to be in dreadful taste. Michael Palin, for instance, stars as a traveling chiropodist, and the cut toenails fly all over the place. But much of the picture is surprisingly muffled. The humor seems caught on the screen, or perhaps behind the screen—it doesn't *play.* See it, though, for Maggie Smith's performance as a provincial Lady Macbeth and Denholm Elliott's acid portrait of an unappeasable anti-Semite and snob. Dir. Malcolm Mowbray. (Mar. 18, 1985) R. 13, 613, 638, 718, 817

PRIZZI'S HONOR—(2 hr. 10 min., '85) Reviewed in this issue. R. 25, 30, 45, 85, 111, 112, 114, 207, 214, 217, 304, 306, 309, 316, 318, 330, 404, 510, 511, 516, 519, 524, 527, 539, 543, 601, 609, 612, 613, 619, 626, 628, 634, 714, 721, 722, 757, 762, 801, 806, 808, 819, 902, 906, 917, 921, 952, 963, 968, 972

PUMPING IRON II: THE WOMEN—(1 hr. 47 min., '85) A pseudo-documentary (most of it was staged) about women's bodybuilding, climaxing in a made-up contest at Caesars Palace in Las Vegas in 1983. The subject produces reactions ranging from admiration to nausea, and as a competitive "sport" it's a bit of a crock. The movie is intermittently entertaining and might be much more so if it weren't structured as a didactic melodrama pitting women bodybuilders who are traditionally "feminine" (muscles plus grace) against a new, revolutionary practitioner, Bev Francis of Australia, who grows pecs, lats, and deltoids as large as a man's. We're supposed to disdain the traditionalists and root for the no-nonsense athlete. Will the judges applaud Bev's exploding deltoids? Or will the silly old mummies, terrified of the revolution that is sweeping womanhood, cling to their outmoded, uptight idea of femininity and reward the prize to one of the girls with long hair and graceful limbs? Even if you find these peculiar questions interesting, you may not be enamored of the movie's approach to its subject, which is to loudly imply that any man repelled by big muscles on women must be frightened or anti-feminist. The movie turns moralistic about its own hustle. With Rachel McLish and Carla Dunlap. Written by Charles Gaines and George Butler; dir. Butler. (May 6, 1984) 47

THE PURPLE ROSE OF CAIRO—(1 hr. 22 min., '85) Woody Allen's sad-sack comedy about illusion and romance. Cecilia (Mia Farrow), a Depression-era hash-house waitress, is dreamily obsessed with the movies playing at the local theater. One night, while watching "The Purple Rose of Cairo," a swank comedy set in Manhattan, one of the characters, Tom Baxter (Jeff Daniels) steps down off the screen and sweeps Cecilia away. Out in the world he's still a movie character—sappy, limited, completely inexperienced. Daniels makes the perfect, unthreatening bozo, but the movie would have been more exciting if Woody Allen had chosen an actor with the giddy, romantic appeal of, say, Ronald Colman or Leslie Howard. Later, when the self-absorbed Hollywood actor who plays Baxter also shows up, Cecilia falls for him too, and the joke of ordinariness is redoubled. All this drabness gets a little sad. The meaning of the movie's ending is that reality is always a cheat—the only thing that doesn't let one down is fantasy. It's as if the director were saying to the movie audience, "You people may have drab lives, but at least you've got dreams that we talented people have generously given you." It's not the kind of thing a director should ever say, or even imply, out loud. (Mar. 11, 1985) PG. 5, 44, 82, 304, 507, 522, 541, 547, 813, 935

RAMBO: FIRST BLOOD PART II—(1 hr. 33 min., '85) Goofy right-wing fantasy. Bare-chested, and so pumped up his veins appear to have erections, Sylvester Stallone is out in the Vietnamese jungle searching for American POW's and fighting off the Vietnamese and the Russians. The mosquitoes, chiggers, and leeches may not be feasting on him, but the director, George P. Cosmatos, certainly is. *Rambo* is a fascist myth of regeneration—it relies on the furious appeal of the "stab in the back." Rambo is betrayed by the same sort of person—according to this movie—that "prevented" the Americans from winning in Vietnam. But Rambo the super-killer, purifying himself by returning to nature, killing with a knife and bow and arrow, will recover American honor. The longing to go back there and win that damn war is so strong that the right-wing fantasists have co-opted the enemy's strategy—guerrilla warfare. The action rages on, not plausible for a second: In imitation of the Japanese who obligingly ran straight into Robert Taylor's line of fire in *Bataan,* the Russians and Vietnamese forget to take cover and haplessly fall down by the dozen before Stallone's hail of bullets. With Charles Napier and Richard Crenna. Not to be confused with the original *First Blood,* which was beautifully directed by Ted Kotcheff. (June 3, 1985) R. 3, 20, 22, 36, 60, 68, 85, 88, 89, 100, 103, 105, 106, 107, 111, 113, 114, 200, 201, 204, 206, 208, 209, 210, 212, 214, 215, 217, 220, 221, 300, 302, 307, 315, 317, 320, 324, 400, 403, 501, 513, 519, 521, 527, 541, 542, 543, 546, 600, 603, 609, 611, 612, 613, 619, 622, 623, 626, 631, 647, 700, 702, 703, 707, 711, 712, 713, 724, 754, 765, 803, 811, 814, 818, 900, 904, 906, 913, 914, 920, 921, 933, 939, 953, 955, 963, 968

RETURN TO OZ—(1 hr. 50 min., '85) The further adventures of Dorothy in the land of Oz, the fantasy setting of L. Frank Baum's books and the 1939 M-G-M musical, *The Wizard of Oz*. With Fairuza Balk as Dorothy, and co-starring Nicol Williamson, Jean Marsh, Piper Laurie, and Matt Clark. Screenplay by Walter Murch and Gill Dennis, based on Baum's *The Land of Oz* and *Ozma of Oz*. Dir. Walter Murch. PG. 42, 542, 603, 612, 613, 714, 753, 800, 805, 816, 821, 912

SECRET ADMIRER—(1 hr. 44 min., '85) A love letter in the wrong hands produces a chain of comic confusion among teenagers and adults in a suburban community. With C. Thomas Howell, Lori Loughlin, Kelly Preston, Fred Ward, Dee Wallace Stone, Leigh Taylor-Young, and Cliff DeYoung. Screenplay by Jim Kouf and David Greenwalt. Dir. Greenwalt. R. 21, 35, 61, 88, 101, 102, 106, 114, 201, 202, 206, 207, 300, 304, 306, 309, 316, 318, 400, 404, 500, 507, 515, 521, 527, 530, 533, 536, 544, 600, 608, 609, 612, 613, 622, 631, 633, 703, 707, 709, 725, 754, 756, 801, 808, 820, 900, 904, 905, 915, 918, 920, 937, 940, 955, 963

SECRET HONOR—(1 hr. 30 min., '83) A "fictional meditation" on the presidency of Richard Nixon, in which he is the sole character (played by Philip Baker Hall). Written by former national security advisor Arnold M. Stone and political historian Donald Freed. Dir. Robert Altman. 84

THE SHOOTING PARTY—(1 hr. 37 min., '85) Enjoyable, well-acted, but also derivative and second-rate—the kind of civilized semi-worthiness that the British turn out in their sleep. It's 1913, and a group of English aristocrats have gathered at the vast estate of Sir Randolph Nettleby (James Mason, in his last screen performance) for a weekend of sport. Written by Julian Bond, who adapted Isabel Colegate's 1980 novel, and directed by Alan Bridges, the movie is far too explicit in announcing its end-of-an-era themes. For instance, several people appear to know that the war is coming and offer deluded philosophical explanations of what it will mean; we're meant to understand that these aristocrats, good for nothing but shooting, will be leading not a chivalric confrontation but a mass slaughter. Et cetera. Of the actors, Cheryl Campbell, as a libidinous wit, comes the closest to breaking out of genteel cliché. James Mason is also admirable, and has a great moment with John Gielgud, who plays an old campaigner who fights against hunting as sport. Everything stops as the two great actors suavely support and challenge each other. One wants the scene to go on forever, but it quickly ends, and *The Shooting Party* continues on its self-satisfied way. With Dorothy Tutin, Judi Bowker, Gordon Jackson, and Edward Fox. (June 10, 1985) 56

★ **STREETWISE**—(1 hr. 32 min., '84) An excellent cinéma-vérité documentary about the hellish, pathetic, but curiously companionable lives of teen runaways in Seattle's tenderloin district. These baby whores, pimps, and scam artists, underfed and prematurely wizened, huddle together proudly in the cold, fending off death. The picture is sadder and more truthful than most treatments of the subject, for it centers on the obvious and immediate causes of the kids' misery—the absence of parents who know what to do. The kids speak of their drunken, criminal parents in wistful tones, and then helplessly go out and emulate them. The film originated in a *Life* Magazine article by writer Cheryl McCall and photographer Mary Ellen Mark; together they worked with British director Martin Bell on the film. Music by Tom Waits. (Apr. 15, 1985) 13, 81

SYLVIA—(1 hr. 38 min., '84) This account of the early years of the revolutionary teacher Sylvia Ashton-Warner is unabashedly liberal, pacifist, and bohemian in its values. Assigned with her teacher husband to a small New Zealand town during the Second World War, Sylvia (Eleanor David) discovers that her largely Maori class can't learn to read from standard see-Dick-run books, so she develops readers of her own. Her theory was that children are obsessed with danger and fear, and that the language they are taught should acknowledge that violence of feeling rather than suppress it. Sylvia herself is suppressing a great deal: Boundlessly creative, she suffers nervous breakdowns from not having sufficient outlets for her energies. Eleanor David is a beautiful woman with a tense brow and a strong chin—Meryl Streep without the flutters. Michael Firth directs her well, but this New Zealand picture ironically suffers from the kind of enlightenment that Ashton-Warner was trying to bring about. The classroom scenes are ordinary; the Maori, treated with distant approval, seem quaint and childlike; and Sylvia herself is brought to the brink of passion and rage and then brought back. Nothing is allowed to break through the surface of liberal understanding. (June 17, 1985) PG. 50

A VIEW TO A KILL—(2 hr. 12 min., '85) Slack, rather disorganized James Bond movie. It has something to do with a monster created by the Nazis (Christopher Walken) who is trying to achieve (what else?) world domination. He will do this by flooding Silicon Valley. Walken, who giggles and hisses, can't seem to concentrate enough to pull the performance together, and the picture, written by Richard Maibaum and Michael G. Wilson, is a series of disconnected episodes (no one involved with this thing seems to have remembered from scene to scene what it was about). Roger Moore is fine—less oily than usual—but the only thing really worth looking at, apart from the château at Chantilly, is the amazing Grace Jones, who is remarkably stylized. Tall and muscular, she has thin eyebrows, high, pronounced cheekbones, and a plateau of hair that rises straight from her forehead. She's all acute angles, and magnificent. Dir. John Glen. (June 3, 1985) PG. 25, 31, 62, 66, 85, 109, 111, 114, 200, 203, 206, 208, 211, 212, 214, 220, 301, 305, 306, 308, 328, 329, 406, 510, 516, 519, 529, 538, 540, 544, 604, 609, 612, 615, 627, 633, 637, 639, 640, 641, 643, 644, 700, 710, 713, 716, 717, 720, 722, 754, 755, 763, 802, 817, 818, 819, 903, 906, 907, 908, 917, 918, 920, 931, 950, 952, 964, 965

★ **WHAT HAVE I DONE TO DESERVE THIS?**—(1 hr. 40 min., '84) In Spanish, Eng. subtitles. A scandalous success from post-Franco Spain. Gloria (Carmen Maura), a lower-middle-class Madrid housewife, lives with her family in a ghastly new housing project and suffers, in comic profusion, the indignities of being a woman in modern Spain. Her family is falling apart, and Gloria, who works her elbows raw, can't even get decently laid. This deadpan comedy is startling and tonic; it breathes freedom and pleasure in freedom. The young writer-director, Pedro Almodovar, brings a sense of classical form to rude, cabaret-style satire. He mixes Fassbinder's sympathy for the insulted and the injured with Buñuel's dark jokes about the indecency of most human behavior. He's nowhere near as pure as either of those two; Almodovar is primarily an entertainer, and the picture has a casual, cruddy feel to it—an overlay of fun and dirty talk, a prankster's scatological glee. See it—you won't be disappointed. (Apr. 29, 1985) 13

WHITE ELEPHANT—(1 hr. 39 min., '84) A young businessman who goes to Africa to build an automated plastic-furniture factory is instead initiated into the native culture of superstition and magic. With Peter Firth. Written by Werner Grusch and Ashley Pharoah. Dir. Grusch. 1

★ **WITNESS**—(1 hr. 54 min., '85) Remarkable. In Peter Weir's new movie (incomparably his best), a hardened Philadelphia homicide detective (Harrison Ford, in a smashing star performance) hides out in an Amish farm deep in Lancaster County, Pennsylvania, where he protects both himself and a young Amish boy who was the unwilling witness to a murder. This specialist in urban corruption is amused by the spotless Amish, who are harsh, narrow, and exhaustingly virtuous, but also amused at himself for liking them so much. Peter Weir, whose portentous style has always been irritating in the past, brings all the bruising speed to the Philadelphia scenes that one could want, and out in the country he achieves the meditative strength—the tension in quiet—of a master director. The detective's violent way of life is criticized, yet such is the pull of violence, and of this particular hero, that the movie only fulfills itself when the hero swings back into action. Still, it's the most beautiful and thoughtful thriller one could imagine—a one-of-a-kind movie. With the talented Kelly McGillis as the young Amish widow the detective falls in love with. Written by Earl W. Wallace and William Kelley. (Feb. 11, 1985) R. 20, 37, 52, 302, 311, 322, 506, 510, 516, 521, 527, 530, 534, 544, 614, 616, 719, 725, 764, 912, 934, 963

Revivals

AMERICAN GRAFFITI—(1 hr. 50 min., '73) A fresh, spirited, funny, nostalgic dip into the youth of the early sixties. It's all there: the hangouts, music, restlessness, drag races, and efforts to grow up. This is one of those wonderful American movies, like *Nashville*, about a whole landscape of characters. With Richard Dreyfuss, Ron Howard, Paul Le Mat, Charles Martin Smith, Cindy Williams, Wolfman Jack, and Mackenzie Phillips. Dir. George Lucas. 86

ARSENIC AND OLD LACE—(1 hr. 58 min., '44) A hilarious, macabre comedy adapted from Joseph Kesselring's hit Broadway play, about two elderly ladies in Brooklyn with a penchant for pleasantly poisoning people. With Cary Grant, Josephine Hull, Jean Adair, Raymond Massey, Peter Lorre, Jack Carson, and Priscilla Lane. Dir. Frank Capra. 8

BOMBSHELL—(1 hr. 31 min., '33) Jean Harlow plays a sweet, innocent, platinum blonde movie star, beset with such ghastly problems as a manic press agent (Lee Tracy), a brother who keeps bringing home girlfriends he's picked up in Tijuana, an enormous, slow-moving maid (Louise Beavers) who makes raids on her lingerie, and several large dogs who disobey her. She finds a brief respite with romantic Franchot Tone, who looks into her eyes and tells her, "I should like to run barefoot through your hair." A marvelous, vulgar, squalling farce that vibrates with energy. Dir. Victor Fleming. 8

BREAKFAST AT TIFFANY'S—(1 hr. 55 min., '61) Audrey Hepburn is wonderful in this adaptation of Truman Capote's novella about a mysterious, charmed newcomer to the chic New York party scene. A slick, lively, and crazily funny film. With George Peppard and Patricia Neal. Dir. Blake Edwards. 38

BREAKING AWAY—(1 hr. 39 min., '79) A lovely movie about a quartet of working-class boys who graduate from high school in Bloomington, Indiana, and can't figure out what to do with themselves. It's one of those rare movies about the effects of social status in this country. Directed by Peter Yates with great gentleness. With Dennis Christopher, Dennis Quaid, Daniel Stern, and Jackie Earle Haley. 83

BUS STOP—(1 hr. 36 min., '56) A fast, rowdy comedy about an exuberant cowboy and the saloon singer he sets his sights on. With Marilyn Monroe, Don Murray, Arthur O'Connell, Betty Field, and Robert Bray. Dir. Joshua Logan. 83

CHARADE—(1 hr. 54 min., '63) A splashy, colorful thriller set in postcard Paris, with a suave Cary Grant helping a soignée Audrey Hepburn search for her late husband's fortune in defiance of bad men Walter Matthau, James Coburn, and George Kennedy. Great fun. Dir. Stanley Donen. 38

DEMON POND—(2 hr. 3 min., '82) In Japanese, Eng. subtitles. A humorous, eccentric, and lightly poetic fable about an enchanted pond and the folly of the villagers who live nearby. Tamasaburo Bando, the great Kabuki actor who plays female roles, gives two passionately stylized performances as the dragon princess of the pond and as a beautiful woman who tends to the pond's spirits. The special effects are refreshingly lyrical and painterly for audiences overdosed on Hollywood fantasy. Dir. Masahiro Shinoda. 48

JULES AND JIM—(1 hr. 44 min., '62) In French, Eng. subtitles. François Truffaut's masterpiece, and one of the greatest of postwar European films. Oskar Werner and Henri Serre are the two young men, one Austrian, one French, who love the free-living Catherine, played by a radiant Jeanne Moreau. The picture is fast, playful, and casual on the surface, but its glancing blows have a way of leaving you shaken. A peerless evocation of the intellectual and bohemian life in the period around the First World War. From a novel by Henri-Pierre Roché. 81

LE PLAISIR—(1 hr. 37 min., '54) In French, Eng. subtitles. One of Max Ophuls's greatest films, three de Maupassant stories elaborately produced, wittily dialogued, and excellently played by an all-star cast. With Jean Gabin, Gaby Morlay, Danielle Darrieux, Madeleine Renaud, Simone Simon, and Claude Dauphin. 969

PYGMALION—(1 hr. 35 min., '38) A more than respectable version of Shaw's great play. Wendy Hiller stars as the Cockney flower girl who proves it ain't what you say, it's the way you say it, and Leslie Howard is the professor who so reluctantly loves the thing he creates. Dir. Anthony Asquith and Leslie Howard. 8

RASHOMON—(1 hr. 30 min., '51) In Japanese, Eng. subtitles. A pinnacle of Japanese filmmaking and the first film to bring awareness of that country's cinema to America, about a violent crime as seen through the eyes of various witnesses. With Toshiro Mifune and Machiko Kyo. Dir. Akira Kurosawa. 48

A SLIGHT CASE OF MURDER—(1 hr. 15 min., '38) An adaptation of a play by Damon Runyon and Howard Lindsay, with Edward G. Robinson in a screamingly funny role as an ex-gangster trying to live down his past. Dir. Lloyd Bacon. 8

YOJIMBO—(1 hr. 50 min., '61) In Japanese, Eng. subtitles. Top entertainment on many levels, set in a mountain village in 19th-century Japan and packed with drama, humor, and satire of the stupidities and evils of war. The direction and acting are magnificent. With the marvelous Toshiro Mifune. Dir. Akira Kurosawa. 38

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ARMS AND THE MAN—Kevin Kline, Raul Julia, and Glenne Headly star in a new production of George Bernard Shaw's 1894 comedy; directed by John Malkovich. With Louis Zorich, Dimitra Arliss, George Morfogen, Guy Paul, Caitlin Clarke. Tues.–Fri. at 8, Wed. & Sat. at 2, Sun. at 3. All prices $30 exc. Sat. at 8 which are $33. **Circle in the Square,** Bdway at 51st (239-6200). 2 hr., 40 min. Credit cards. **IRLS**

AS IS—William M. Hoffman's excellent and touching play about a gay couple's attempts to come to terms with the frightening threat to life posed by the AIDS crisis; directed by Marshall W. Mason. With Jonathan Hadary, Jonathan Hogan, Ken Kliban, Lily Knight, Claris Erickson, Lou Liberatore, Mark Myers. The acting is remarkable, as are the decor, lighting, and costumes. Mon.–Sat. at 8, $25–$35; Wed. & Sat. at 2, $20–$30. **Lyceum,** 149 W. 45th (239-6200). 90 min. All major credit cards. **IRLS**

BIG RIVER—*The Adventures of Huckleberry Finn,* a musical play based on the Mark Twain story, with book by William Hauptman, music and lyrics by Roger Miller; directed by Des McAnuff. With René Auberjonois, William Youmans, Susan Browning, Patti Cohenour, Jennifer Leigh Warren, Bob Gunton, David H. Jenkins, John Short, Ron Richardson, Aramis Estevez, et al. There are enjoyable performances, masterly sets, and rhythmic direction. Tues.–Thurs. at 8, Sat. at 2, and Sun. at 3, $32–$40. Fri. & Sat. at 8, $36–$45; Wed. at 2, $27–$35. **Eugene O'Neill Theatre,** 230 West 49th Street (246-0220). 2 hr., 35 min. All major credit cards.

BILOXI BLUES—Matthew Broderick stars in Neil Simon's sequel to *Brighton Beach Memoirs;* directed by Gene Saks. It takes place in Biloxi, Miss., where Eugene, now in the service, is stationed during the '40s. With Randall Edwards, Matt Mulhern, Barry Miller, Penelope Miller, Brian Tarantina, Geoffrey Sharp, Alan Ruck, Bill Sadler. The whole production is great—the staging, the scenery, the costumes, the lighting, *and* the stunning ensemble acting; Bill Sadler and Barry Miller are standouts! Mon.–Sat. at 8, Sat. at 2, $20–$37.50; Wed. at 2, $20–$35. **Neil Simon,** 250 W. 52nd (757-8646). 2 hr., 40 min. All major credit cards. **IRLS**

BRIGHTON BEACH MEMOIRS—Jon Cryer stars as Eugene in a comedy/drama by Neil Simon that deals with two families and their struggles during the Depression when they are forced to live together in a small house in Brooklyn. With Verna Bloom, Dick Latessa, Wendy Gazelle, and Mark Nelson. Gene Saks has directed adroitly and vivaciously. Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Tues.–Sat. at 8, Sat. at 2, Sun. at 3, $25–$35; Wed. at 2, $20–$30. **46th St. Theatre,** 226 West 46th Street (221-1211). 2 hr., 40 min. All major credit cards. ● ● **IRLS**

LA CAGE AUX FOLLES—George Hearn and Van Johnson star in a musical comedy set in the south of France, based on the French stage comedy of the same name by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness and a quietly moving love story, with glorious sets and costumes. Mon.–Sat. at 8, Sat. at 2, $37.50–$47.50; Wed. at 2, $32.50–$42.50; some balcony seats $10 at each performance. **Palace,** Bdway & 47th (757-2626). 2 hr., 40 min. ● **IRLS**

CATS—The London musical, with a cast of 23 American "cats," based on T. S. Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction—almost too much dazzlement. Mon.–Sat. at 8, Sat. at 2, $30–$45; Wed. at 2, $25–$40; Wed. at 2, $25–$40. **Winter Garden Theater,** 1634 Bdway (239-6200). 2 hr., 45 min. All major credit cards. ● ● **IRLS**

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd Street.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.–Sat. at 8, Wed. & Sat. at 2, $30–$45. **Shubert Theater,** 225 W. 44th St. (239-6200). 2 hr., 10 min. All major credit cards. ● ●

DOUBLES—John Cullum, Ron Liebman, Austin Pendleton, and Tony Roberts are all real pros who can keep the ball flying in David Wiltse's cleverly molded and orchestrated play, described as a comedy about male friendship and male "mid-life crises"; directed by Morton Da Costa. Featured in the cast are Kate Collins and Nicholas Weyman. Mon.–Sat. at 8, Wed. & Sat. at 2; $29.50. **Ritz Theatre,** 225 W. 48th St. (582-4022). 2 hr., 10 min. All major credit cards.

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Tues.–Sat. at 8, Sat. at 2, Sun. at 3, $30–$45; Wed. at 2, Sun. at 3, $25–$40. **Imperial Theatre,** 249 W. 45th St. (239-6200). All major credit cards. 2 hr., 45 min. ● ●

42ND STREET—Millicent Martin, Don Chastain, Lisa Brown, and Lee Roy Reams star in a musical based on the novel by Bradford Ropes which was made into the 1933 hugely successful film. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book is by Michael Stewart and Mark Bramble; music is by Harry Warren, and the lyrics are by Al Dubin. Tues. thru Sat. at 8, Sat. at 2, Sun. at 3, $27.50–$45; Wed. at 2, $20–$35. **Majestic,** 247 W. 44th (239-6200). 2 hr., 15 min. All major credit cards. ● ● **IRLS**

GRIND—Ben Vereen, Leilani Jones, Timothy Nolen, and Stubby Kaye are the stars of a new musical by Fay Kanin, Larry Grossman, and Ellen Fitzhugh; directed by Harold Prince. It takes place in a burlesque house in 1933, the year of the Century of Progress World's Fair in Chicago, and focuses on the romantic life of a black stripper and her two suitors. With Joey Faye and Lee Wallace. *Grind* stands out this season, with a fine cast, a fine chorus line, a fine set, and stylish direction. Mon.–Thurs. at 8, Sat. at 2, $30–$45; Fri. & Sat. at 8, $30–$47.50; Wed. at 2, $30–$40. **Mark Hellinger,** 51st & Bdway (757-7064). 2 hr., 20 min. **IRLS**

JOE EGG-Jim Dale and Stockard Channing are the brilliant stars of the Roundabout Theatre Company's production of Peter Nichols's play titled *A Day in the Death of Joe Egg.* Featured in the cast are Joanna Gleason, John Tillinger, Tenney Walsh, Margaret Hilton; directed by Arvin Brown. Tues.–Sat. at 8, Sat. at 2, Sun. at 3, $20–$35; Wed. at 2, $18.50–$32.50; thru 6/23. **Longacre Theater,** 220 W. 48th St. (239-6200). 2 hr., 40 min. All major credit cards.

THE KING AND I—Yul Brynner stars in a revival of the Rodgers and Hammerstein musical; directed by Mitch Leigh; based on the real-life story of an English governess who went to Siam to tutor the crown prince. With Mary Beth Peil, Jonathan Farwell, Irma-Estel LaGuerre, Patricia Welch, Sal Provenza, Kathy Lee Brynner. Tues.–Sat. at 8, Sat. at 2, Sun. at 3; $30–$47.50; Wed. at 2, $25–$42.50; thru 6/30. **Broadway Theatre,** Bdway at 53rd St. (239-6200). All major credit cards. 2 hr., 45 min. **IRLS**

LEADER OF THE PACK—Dinah Manoff and Patrick Cassidy star in a musical with book by Anne Beatts, based on an original concept by Melanie Mintz, featuring Ellie Greenwich (as herself, today) and her songs of the early '60s together with new material; directed and choreographed by Michael Peters. With Dennis Bailey, Annie Golden, Lon Hoyt, and Darlene Love. Tues.thru Sat. at 8, Sat. at 2, Sun. at 3, $27.50–$37.50; Wed. at 2, $22.50–$32.50. **Ambassador Theatre,** 219 West 49th Street (239-6200). 2 hr., 45 min. All major credit cards.

THE ODD COUPLE—Rita Moreno plays the untidy one and Sally Struthers the meticulous one in a revision of the Neil Simon comedy about two friends who share an apartment; directed by Gene Saks. With Mary Louise Wilson, Lewis J. Stadlen, Kathleen Doyle, Tony Shalhoub, Marilyn Cooper,Jenny O'Hara. Tues.–Sat. at 8, $27.50–$37.50; Sat. at 2, & Sun. at 3, $25–$35; Wed. at 2, $20–$30. **Broadhurst** 235 W. 44th (239-6200). 2 hr. Major credit cards.

OH! CALCUTTA!—Long-running erotic musical comedy; with sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen, and others; directed by Jacques Levy. Mon.–Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7; $30–$45. **Edison,** 240 W. 47th (757-7164). 2 hr., 10 min. Credit cards. ● ●

SINGIN' IN THE RAIN—Don Correia stars in an adaptation of the M-G-M film w/book: Betty Comden and Adolph Green, based on their original screenplay. Music and lyrics: Nacio Herb Brown and Arthur Freed; directed and choreographed by Twyla Tharp. With Peter Slutsker, Mary D'Arcy, Faye Grant, Hansford Rowe, Richard Fancy, and members of Tharp's dance company. Mon.–Sat. at 8, $37.50–$45, Wed. & Sat. at 2, $27.50–$35. **Gershwin,** 51st W. of Bdway (586-6510). 2 hr., 30 min. Major credit cards. **IRLS**

SUNDAY IN THE PARK WITH GEORGE—Harry Groener and Maryann Plunkett star in the Pulitzer Prize–winning musical by Stephen Sondheim and James Lapine. Suggested by the Georges Seurat painting, *A Sunday Afternoon on the Island of La Grande Jatte,* the story tells of an event in the life of Seurat and his mistress-model. Tues.–Sat. at 8, Wed. & Sat. at 2, Sun. at 3, $35–$45. (From 6/24, Mon.–Sat. at 8, Wed. & Sat. at 2; $35–$45.) **Booth,** 222 W. 45th (239-6200). 2 hr., 30 min. ● **IRLS**

THE TAP DANCE KID—Musical by Charles Blackwell, Robert Lorick, Henry Krieger; with Hinton Battle, Savion Glover, Ira Hawkins, Gail Nelson, Barbara Montgomery, Martine Allard; directed by Vivian Matalon; about show-business tradition passed down to a talented ten-year-old. The dancing of Battle is nothing short of extraordinary, and there are winning performances from all. Tues.–Sat. at 8, Sat. at 2, Sun. at 3, $30–$45; Wed. at 2, $25–$40. **Minskoff Theater,** 200 West 45th Street (869-0550). 2 hr., 40 min. All major credit cards. ● **IRLS**

Off Broadway

AIR GUITAR—William Mastrosimone's play that explores the world we live in; directed by Richard Pinter. Also *The Astroid,* a sketch dealing with a couple who have stopped communicating. Wed. thru Fri. at 8, Sat. at 8 and 10, Sun. at 3; thru 6/29; $10. **Neighborhood Group Theatre,** 420 West 42nd Street (279-4200).

A BROADCAST BABY—Henderson Forsythe and Marilyn Sokol star in Isaiah Sheffer's play about a woman who wants to change her public identity and style of humor hours before the premiere of her live network radio show in 1936; directed by Dan Held. With Mart Hulswit and Lanny Meyers. Tues., Wed., Thurs. & Sat. at 8, Sun. at 2 & 7; $16.50; thru 6/23. An American Jewish Theatre production. **92nd St. Y,** 1395 Lexington (831-8603).

CHILDHOOD—Glenn Close in Nathalie Sarraute's adapation of her best-selling memoir; directed by Simone Benmussa. Tues.–Thurs. at 8, Wed. at 2:30, Fri. & Sat. at 8, Sat. at 2:30, Sun. at 3; $22–$27.50; thru 6/30. **Samuel Beckett,** 410 W. 42nd (594-2826).

CURSE OF THE STARVING CLASS—Kathy Bates stars in Sam Shepard's play about the dissolution of an American family; directed by Robin Lynn Smith.

Featured in the cast are Eddie Jones, Karen Tull, Stephen Bradbury, Dan Patrick Brady, Jude Ciccolella, Bill Pullman, and James Gleason. Wed.–Sat. at 8, Sat. at 2, Sun. at 3 & 7:30; $22–$24; thru 7/7. **INTAR Theatre,** 420 West 42nd Street (279-4200).

DAMES AT SEA—*Revival of the 1968 hit that spoofed* the early '30s Hollywood musicals, starting with a sweet kid from middle America who takes a bus to Broadway with a heart full of hopes; music by Jim Wise, book and lyrics by George Haimsohn and Robin Miller; directed and choreographed by Neal Kenyon. Tues.thru Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $27.50 and $30. **Lamb's Theatre,** 130 West 44th Street (997-1780).

THE FANTASTICKS—*A musical fable in its 26th* year. Tues.thru Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30; $18–$22. **Sullivan St. Playhouse,** 181 Sullivan Street (674-3838). ● ●

FOOL FOR LOVE—Katherine Cortez and David Andrews star in Sam Shepard's play which deals with a man and a woman battling for power in a desert motel; directed by the author. Tues.–Fri. & Sun. at 8; Thurs. at 3 & 8, Sat. at 7:30 & 10; $22.50–$24.50. **Douglas Fairbanks Theater,** 432 W. 42nd St. (239-4321).● ●

THE FOREIGNER—Larry Shue's play which revolves around a shy Englishman at a southern resort who hopes to be ignored by pretending not to speak English; directed by Jerry Zaks. Tues.–Fri. at 8, Sun. at 3 & 7:00; Sat. at 7 & 10; $21–$24.50. **Astor Place Theatre,** 434 Lafayette St. (254-4370).

FOR SALE—Craig Wasson, Katherine Cortez, and Wayne Tippit in Jeffrey Gurkoff's comedy, set in modern-day suburbia, about a family that awakes one morning to find their home is up for sale; directed by Andrew Cadiff. Featured in the cast are Judith Barcroft, Steve Prutting, John Conolly, Ron Paraday, Innes-Fergus McDade. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $23–$25. **Playhouse 91,** 316 E. 91st St. (831-2000).

HANNAH SENESH—Lori Wilner stars in David Schechter's play which focuses on the life of the Hungarian-Jewish Freedom Fighter who was caught by the Germans and executed at the age of 22; directed by the author. Wed.–Fri. at 8, Wed. at 2:30, Sat. at 7 & 10, Sun. at 2:30 & 5:30; $22–$22. **Cherry Lane Theatre,** 38 Commerce Street (989-2020).

I'M NOT RAPPAPORT—Herb (*A Thousand Clowns*) Gardner's new comedy, set in and around Central Park, focuses on the life-affirming relationship between two youthful old-timers. With Cleavon Little, Judd Hirsch, Jace Alexander, Liann Pattison, Ray Baker; directed by Dan Sullivan. **The American Place Theatre,** 111 West 46th Street (869-4731).

ISN'T IT ROMANTIC—Wendy Wasserstein's comedy *about two women struggling with their loves and ca*reers; directed by Gerald Gutierrez. Featured in the cast are Julia Meade, Joan Copeland, Christine Healy, Robin Bartlett, Philip Hoffman, James Rebhorn, Jay Thomas, and James Harder. Tues.–Fri. at 8, Sat. at 7 & *10,* and Sun. at 3 & 7. **Lucille Lortel Theatre,** 121 Christopher Street (924-8782). ● **IRLS**

LADIES AND GENTLEMEN, JEROME KERN!—Delores Hall stars in a revue of the late composer's Broadway and Hollywood songs; directed by William E. Hunt; choreography by Valarie Pettiford. Featured in the cast are Michael Howell Deane, Louise Edeiken, Milton Grayson, Michele Pigliavento, Frank Torren, Toba Sherwood, and John Scherer. Wed. thru Sat. at 8, Sun. *at 7, Sat. and Sun. at 3;* $10–$18. **Harold Clurman,** 412 West 42nd Street (594-2370).

LIES AND LEGENDS—*Musical Stories of Harry Chapin*; directed by Sam Weisman. Featured in the cast *are* Mark Fotopoulos, Ron Orbach, Joanna Glushak, Martin Vidnovic, and Terri Klausner. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3; $18–$27.50. **Village Gate Theater,** Bleecker and Thompson Sts. (475-5120).

THE LISBON TRAVIATA—Terrence McNally's play, directed by John Tillinger, dealing with the breakup of a musical relationship. Featured in the cast are Benjamin Hendrickson, Seth Allen, Stephen Schnetzer, and Steven Culp. (Title refers to a performance by Maria Callas in Portugal.) Tues.–Sat. at 8; $16–$18; thru 6/30. **Theatre Off Park Theatre,** 28 East 35th Street (679-6283).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 *cult film classic, this charming and funny* play is set in a Skid Row flower shop run by a young botanical genius with a flair for experimentation; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Lynn Hippen and vocally by Ira Hawkins. With Marsha Skaggs, Andrew Hill Newman, Fyvush Finkel, Ken Land, Suzanne Douglas, Louise Robinson, and Tena Wilson. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $27.50–$35. **Orpheum Theater,** 126 Second Ave. (477-2477). ● ●

MACABRE GAME OF MUSICAL CHAIRS—Nomi Rubel's play about a girl with interracial parents, and how she solved a difficult problem; directed by the author. With Winnie Blake, Rivka Szatmary, Ben Kelman, Judy Stoll, John Pettress, and Robert E. Miller. *Wed.–Fri. at 7:30; $6; thru 6/21.* ***Godard-Riverside* Theatre,** 953 Columbus Avenue (874-6297).

MAMMA I WANT TO SING—Gospel musical, by Vi Higginsen (who narrates) and Kenneth Wydro, about a woman in the church choir who dreams of becoming a pop singer; directed by Grenoldo. Featured in the cast are Desiree Coleman and Doris Troy. Thurs. at 8 (all seats for this perf. are $10); Fri. at 8, Sat. at 11 a.m., 2, 5 & 8 p.m.; Sun. at 2 & 5; $15–$20. **Heckscher Theater,** 1230 *Fifth Avenue at 104th* Street (534-2804). ● ●

MAN ENOUGH—Patty Gideon Sloan's play tells of a working-class family facing the prospect of sending an 18-year-old mentally retarded son off to a state school; directed by Steve McCurdy. Featured in the cast are Ron Woods, Courtney Sherman, Bruce Roberts King, Richard Karn, Alissa Alban, David S. Howard, Marilyn Chris, David S. Howard. Tues.–Sat. *at 8, Sat. & Sun. at 3, Sun. at 7;* $18–$22. **Apple Corps Theatre,** 336 West 20th Street (929-2955).

THE MARRIAGE OF BETTE & BOO—Christopher Durang's dark comedy about a twenty-year marriage that should have worked out but didn't (the in-laws weren't much of a help); starring Joan Allen and Graham Beckell, with Durang himself as narrator, Olympia Dukakis, Mercedes Ruehl, Bill Moor, Cathryn Grody, and Bill McCutcheon; directed by Jerry Zaks. *Tues.–Sun. at 8, and Sat. and Sun. at 3;* $18–$20. **Public/Newman Theatre,** 425 Lafayette Street (598-7150). **IRLS**

MAYOR—Lenny Wolpe has the title role in a musical based on the book by Mayor Edward I. Koch, with music and lyrics by Charles Strouse, book by Warren Leight; directed by Jeffrey Moss. Featured in the cast are Douglas Bernstein, Marion Caffey, Keith Curran, Sarah Felcher, and Nancy Giles. Tues.–Fri. at 8, Sat. *at 7 & 10, Sun. at 3 & 7;* $22–$27.50. ***Top of the Gate* Theatre,** 160 Bleecker Street (475-5120).

THE NORMAL HEART—Larry Kramer's timely play spans the period from 1981–84 during which years the incidence of AIDS in this country had escalated to epidemic proportions; directed by Michael Lindsay-Hogg. Featured in the cast are D. W. Moffett, David Allen Brooks, Brad Davis, Michael Santoro, Philip Richard Allen, Concetta Tomei, William DeAcutis, Robert Dorfman, and Lawrence Lott. Tues. thru Sun. at 8, Sat. and Sun. at 3; $18 and $20. **Public/Anspacher Theater,** 425 Lafayette Street (598-7150). **IRLS**

ONE-MAN BAND—A musical starring James Lecesne; book by James Lecesne, music by Marc Elliot and Larry Hochman; directed by Jack Hofsiss. Featured in the cast are Kay Cole, Judy Gibson, and Vanessa Williams. The hero plays a truck driver looking for his run-away wife. Wed. thru Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $22. **South Street Theatre,** 242 West 42nd Street (279-4200).

ORPHANS—Lyle Kessler's story of two brothers and the stranger who enters their home and subtly takes over their household and their lives; inventively and energetically directed by Gary Sinese. Featured in the cast are Kevin Anderson, Terry Kinney, and John Mahoney; and there is no better ensemble acting anywhere. Tues. thru Fri. at 8, Sat. at 7 and 10, Sun. at 3, Wed. at 2; $14–$24. **Westside Arts Theatre Upstairs,** 407 West 43rd Street (541-8394).

PENN AND TELLER—A couple of talented modern-performance stand-up artists in an uproarious carnival-side-show-type entertainment. And these eccentric guys, supervised by Art Wolff, have certainly learned to do a few cool things. Wed., Thurs. at 8, Fri. at 8 and 11, Sat. at 7 and 10, Sun. at 3 and 7; $17.50–$22.50. **Westside Arts,** 407 W. 43rd Street (541-8394).

RABBONI—Musical with book, lyrics, music by Jeremiah Ginsberg, directed and choreographed by Alan Weeks, is set in ancient Israel and presents the life of Yeshua (a.k.a. Jesus). Wed.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30; $19.50. **Perry Street Theatre,** 31 Perry Street (255-7190).

RAT IN THE SKULL—Ron Hutchinson's play, directed by Max Stafford-Clark, is set in a London police cell and tells of an IRA suspect being interrogated by a Royal Ulster constabulary officer. It's London's Royal Court Theatre production, and featured in the cast are Phillip Jackson, Brian Cox, Gerard Horan, and Colum Convey. Tues.–Sun. at 8, Sat. & Sun. at 3; $18–$20; thru 6/23. **Public Theater,** 425 Lafayette Street (598-7150). **IRLS**

RAW YOUTH—Neal Bell's play, set in a Coney Island motel, is about a father and son who attempt to entrap a congressman; directed by Amy Saltz. Featured in the cast are Ben Siegler, John Setz, and James Ray. Tues.–Fri. at 8, Sat. at 3 & 8, Sun. at 3 & 7; from 6/26. **Playwrights Horizons Theatre,** 416 West 42nd Street (279-4200).

THE RETURN OF HERBERT BRACEWELL—Milo O'Shea and Frances Sternhagen star in Andrew *John's comedy about an actor who has never been a* star but has always had a job; directed by Geraldine Fitzgerald. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $20–$25. **Chelsea Playhouse Theatre,** 519 West 23rd Street (243-0992).

3 GUYS NAKED FROM THE WAIST DOWN—Musical by Michael Rupert and Jerry Colker about the rise of three comics from nightclubs to films; with Scott Bakula, Jerry Colker, and John Kassir in the title *roles; directed* by Andrew Cadiff. *Tues.–Fri. at 8,* Sat. at 7 & 10:15, Sun. at 3 & 7; $22.50–$32.50. **Minetta Lane Theatre,** 18 Minetta Lane (420-8000).

TRACERS—Collaborative play, written and performed by Vietnam veterans, conceived and directed by John DiFusco. Eight men step back in memory to exorcise their war and post-war experiences. Tues.–Sun. at 8, Wed. & Sun. at 3; $18–$20; thru 6/30. **Public/Shiva Theatre,** 425 Lafayette St. (598-7150). **IRLS**

VAMPIRE LESBIANS OF SODOM—Charles Busch's comic horror play, accompanied by his *Sleeping Beauty or Coma* as the curtain raiser, with the author in starring roles; directed by Kenneth Elliott. Featured in the casts are Andy Halliday, Arnie Kolodner, Meghan Robinson, Robert Carey, Kenneth Elliott, Theresa Marlowe, and Tom Aulino. Tues.–Thurs. at 8, Fri. & Sat. at 8 & 11, Sun. at 7. Thru 6/20, prices are $12.50. Then, $17.50 & $20. **Provincetown Playhouse,** 133 *Macdougal* (777-2571).

THE VOICE OF THE TURTLE—Chris Sarandon, Patricia Elliott, and J. Smith-Cameron star in a revival of John van Druten's 1943 comedy, set in the Upper East Side apartment of a struggling actress; directed by Robert Berlinger. (The 1947 film starred Ronald Reagan.) Tues.–Sat. at 8, Wed., Sat., & Sun. at 2; $18–$24. **Roundabout Theatre,** 100 E. 17th St. (420-1883).

Theater Companies

THE ACTORS FACTORY—*Best Interests,* by Peterson and Rubin, directed by Paula Perkins. Featured in the cast are Robbyn Peterson, Leslie Dance, Michael Crisp, Kate Chamberlain, and Daniel Brewer. Tues. thru Thurs. at 8; $5; thru 6/27. **Actors Factory Theatre,** 149 W. 29th (594-1494).

AMERICAN THEATER EXCHANGE—Summer-long productions from the Yale Repertory Theatre, the Alley Theatre, and the Mark Taper Forum, to run thru 8/31. Thru 6/22, the Yale Theatre's production of Canadian playwright Heather McDonald's *Faulkner's Bicycle,* set in Oxford, Miss., where the novelist is spending his latter years; directed by Julian Webber. Featured in the cast are Cara Duff-MacCormick, Kim Hunter, Tessie Hogan, and Addison Powell. Mon.–Fri. at 8, Sat. at 5 & 9, Wed. at 2; $20. **Joyce Theatre,** 175 Eighth Avenue (242-0800).

CHICAGO CITY LIMITS—*Choice Cuts,* favorites from the past and some new topics by this improvisational company. Wed., Thurs. at 8:30, Fri. & Sat. at 8:30 & 11; $10–$12.50. **Chicago Theater,** 351 East 74th Street (772-8707).

THE FAMILY COMPANY—Marvin Felix Camillo's musical, *Throw Down,* depicting the lives of some of the world's most famous boxers, reflecting on their struggles to survive in society. Thurs.–Sat. at 8, presented in English, Spanish, and French; $6; from 6/27. **Family Theatre,** 9 Second Avenue (477-2522).

FIRST AMENDMENT COMEDY THEATRE—Audience-suggestion improvisations and musical comedy revues. Fri. & Sat. at 8:30 & 10:30; $10. **First Amendment Theatre,** 2 Bond Street (473-1472).

LA MAMA E.T.C.—Rudolf Kocevar's comic/surrealist performance event, *Token Vision,* an avant-garde work describing the narrator's memories and dreams of friends who died or went mad during a plague *which he has survived. Featured in the cast are* Harry Whittaker Sheppard, Michael Oppedisano, Isabel Benet, Adrian Saich, Peter Morse, and John Bernard Hoge. Wed.–Sun. at 9, 6/26 thru 7/14; $8. **La Mama Theatre,** 74A East 4th Street (475-7710).

LATIN AMERICAN THEATRE ENSEMBLE—*Entremeses de Mujeres en Farsa Picante,* four short folk comedies of Spain's 14th and 17th centuries (in Spanish), adapted by Alejandro Casona and Angel Gil Or*rios. With Elizabeth Ruiz, and Santana José. Fri. & Sat.* at 8, Sun. at 6; $8; thru 6/30. **Our Studios Theatre,** 147 West 24th Street, 2nd floor (246-7478).

MERIDIAN GAY THEATRE—A revival of *If This Isn't Love!,* written and directed by Sidney Morris, tells of a pair who become and remain lovers for over

20 years, with scenes taking place during each decade of their relationship; with Eric Gutierres and Mitch Starr. Fri. & Sun. at 8, Sat. at 7 & 10; $10; from 6/21. **Shandol**, 137 W. 22nd St. (279-4200).

NEGRO ENSEMBLE COMPANY—Lonne Elder 3rd's *Ceremonies in Dark Old Men* tells of a middle-aged vaudevillean living with his daughter and memories of his late wife in 1950s Harlem; directed by and starring Douglas Turner Ward. Featured in the cast are Tracy Camila Johns, Walter Allen, Ruben Hudson, Bennett Junior, Graham Brown, Patty Holley, and Keith David. Tues.–Fri. at 8, Sat. at 3 & 8:30, Sun. at 2:30 & 7; thru 6/30. **Theatre Four**, 424 West 55th Street (246-8545).

PROMETHEUS—*Lady Bracknell Visits Oscar Wilde,* starring Susan Bitterman and Robert Sterling in Fred Fondren's play about the author, in 1897, being visited by his most famous character on the eve of his departure into exile in Paris; directed by the author. Fri.–Sat. at 8, Sun. at 3; $5. **Prometheus Theatre,** 239 East 5th Street (477-8689).

REPERTORIO ESPANOL—Gloria Gonzalez's *Café con Leche; Puerto Rico: Encanto y Cancion*, music by composers of past and present times; and Jose Ignacio Cabrujas's *Acto Cultural or the Hallucinated Genovese;* thru June. $18–$20. Spanish language programs throughout. Phone theatre for dates. **Gramercy Arts,** 138 E. 27th (889-2850).

RIDICULOUS THEATRICAL COMPANY—An erotic tragedy, *Salammbo,* freely adapted from the Flaubert novel; written and directed by Charles Ludlam, plays Tues. & Wed. at 8, $15. **Ridiculous Theatrical Company,** One Sheridan Sq. (691-2271).

13TH STREET THEATER—Israel Horovitz's *The Indian Wants the Bronx;* Tues. & Wed. at 7:30, Sun. at 9:30; $6; in repertory with Israel Horovitz's *Line;* Tues. & Wed. at 9, Thurs. at 7:30; $6. **13th Street Theater,** 50 West 13th Street (675-6677).

SHAKESPEARE FESTIVAL IN THE PARK—The Bard's dark comedy, *Measure for Measure,* directed by Joseph Papp, starring Mary Elizabeth Mastrantonio, John Getz, and Richard Jordan. Tues.–Sun. at 8; 6/21-7/21. **Delacorte Theater,** enter at 81st Street and Central Park West or Fifth Avenue & 79th Street (598-7150). Free tickets distributed, one per person, from 6:15 on day of performance.

WEST SIDE REPERTORY—A revival of G. B. Shaw's *Candida,* a romantic comedy revolving about the inevitable eternal triangle; directed by Andres Castro. Fri.thru Sun. at 8, Sun. at 3; $7; thru 9/1. **West Side Repertory,** 252 West 81st Street (666-3521).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

APPLECREST—Raymond Harvi Alvin's drama dealing with the plight of the elderly led by one woman, and the events as they affected those around her in the months prior to a nursing home scandal. 6/20 & 21 at 4; 6/22 at 2:30; FREE. **Bruno Walter Theatre** in the Library and Museum of the Performing Arts, 111 Amsterdam Avenue at 65th Street (799-9546).

THE AWAKENING—A play by Lithuanian exile Antanas Skema takes place in 1946 when three friends meet in KGB headquarters for the first time in eight years; directed by Linda Pakri; with Arunas Ciuberkis, Colleen Gallagher, Marshall Hambro, David Newer, and Paul Taylor Robertson. Wed. thru Sun. at 7:30; $8; thru 6/23. **Courtyard Playhouse,** 39 Grove Street (673-5636).

CLOWN THEATRE—Twenty-eight clown groups from all over the world are represented at the second New York International Clown-Theatre (verbal, physical, philosophical, female, acrobatic, buffoon types included). Thru 6/30. **Westbeth Theatre Center,** 151 Bank Street (675-1014).

THE COST OF LIVING—Robert Lansing stars in Yves Jamiaque's comedy about a man, disappointed in his family, who hires strangers to play his wife, daughter, and best friend; directed by Pamela Caren Billig. Featured in the cast are Lucy Martin, Lloyd Battista, Carole Mailman, and Jack Rose. Mon. thru Sat. at 8, Sun. at 3 and 7; $8. **Judith Anderson Theatre,** 422 West 42nd Street (724-9129).

DIRTY HANDS—Jean-Paul Sartre's play, adapted and directed by Valerie Collins. Featured in the cast are the author, Russ Billingsly, Joseph Calleri, Philip Hillery, Tim Gail, and Louis Phan. Tues. thru Sun. at 8; $6; thru 6/22. **No-Smoking Playhouse,** 354 West 45th Street (688-6054).

DISTANT FRIENDS—Two one-acters by Donald Kvares: *Apres Midi,* an imaginary meeting between Piaf and Cocteau three years before their death on the same day; *One Room With Bath,* about a meeting between a nurse and an off-off-Broadway actor through an apartment-for-rent ad; both directed by Ted Mornel. With Ann Saxman and William Maloney. Thurs.–Sat. at 8, Sun. at 3; 6/20–7/14. **ATA Sargent Theater,** 314 West 54th Street (581-3044).

DOUBLE BILL—August Strindberg's *The Stronger* followed by *Creditors,* both directed by Terry Dudley. Sun.thru Wed. at 8, thru 7/11; $6. **Space 603,** 311 West 43rd Street (246-5977).

FLY BY NIGHT—Barbara Luna stars in Ed Sala's comedy that takes a look at vampires; directed by Jerry Grayson. With Gavin Troster, William Pitts, Lype O'Dell, and Billie Stewart. Thurs. and Fri. at 8, Sat. at 7 and 10, Sun. at 7; $8; from 6/24 thru 7/14. **Riverwest Theatre,** 155 Bank Street (243-0259).

FUNNY VALENTINE—D. R. Andersen's romantic comedy; directed by Carl Wethington. Featured in the cast are Cheryl Blalock, Alice Barrett, Jeffrey Paverman, Don Striano, and Bea Swanson. Thru 7/1; Sat. and Mon. at 8 p.m., Sun. at 3 and 7 p.m.; $6. **Main Street Theatre,** 548 Main Street, Roosevelt Island (644-0126).

LUDWIG—J. L. Christa's musical comedy about love, by Frank Coda and Denis Holloway. Tues. thru Sat. at 8, Sun. at 3; $13.50; thru 8/31. **Royal Court Theatre,** 301 West 55th Street (997-9582).

MARSYAS—*An Attic Resurrection,* written and directed by Timothy Flannery, with music by Lori McKelvey, is based on an obscure Greek myth and re-explores our heritage of ancient drama. Thurs. thru Sun. at 8; $4; thru 6/30. **Theater for the New City,** 162 Second Avenue (254-1109).

MIRANDOLINA—An 18th-century Italian farce by Goldoni, directed by Tim Sanford. Sat. thru Tues. at 8; from 6/22 thru 7/15; $6. **Space 603,** 311 West 43rd Street (246-5877).

MISTER B CHANGED THE KEY—Alton D. Rison's musical drama traces a black singer's rise to stardom; directed by Rey Allen. Fri. & Sat. at 8, Sun. at 3; $12; thru 6/23. (Free parking available for all performances.) **Robert Wagner Jr. High School Theatre,** 220 East 76th Street (245-5966).

O.R. 4—Jack Kellner's play dealing with the subjects of physician impairment and residency/medical school stress; directed by Ruth Halberg. Thurs.–Sat. at 7:30, Sun. at 4; $8; thru 6/30. **18th Street Playhouse,** 145 West 18th Street (947-9116).

SCRAPERS IN THE SKY—Elie Pressman's black comedy whch takes place on New Year's Eve, 1999, in three apartments in a high-rise building; directed by Harvey Seifter. Featured in the cast are Conrad Bergschneider, Walter Teper, Charles Fatone, Patrick Dillon, Tiny Kaye, Kathleen Monteleone, and Irma St. Paule. Thurs.–Sun. at 8; $4; thru 6/30. **Theater for the New City,** 162 Second Ave. (254-1109).

SEA ROCK CHILDREN IS STRONG CHILDREN—Comedy with music, by Paul Webster, set on the isle of Barbados, which tells of a youth who has fallen in love with a Rastafarian law student. Thurs. and Fri. at 8, Sat. at 3 and 8, Sun. at 4; $6–$10; thru 6/30. **Billie Holiday Theatre,** 1368 Fulton Street, Brooklyn (718-636-0918).

SHOW BOAT—Classic musical adaptation of Edna Ferber's novel, with score by Jerome Kern and Oscar Hammerstein II; directed by Fred Tuso, featuring members of the AMAS Eubie Blake Children's Theatre. 6/22 and 23 at 3 and 7:30; $5 ($3 for children). **AMAS Repertory Theatre,** 1 East 104th Street, 3rd floor (369-8000).

SOMEWHERE'S BETTER—William Wise's comedy-drama with a touch of mystery about a West Virginia coal-mining family that moves to Yonkers, N.Y., in search of a better life; directed by Jeff Martin. $8; Mon.–Fri. at 8; thru 7/5. **Vineyard Theatre,** 309 East 26th Street (683-0696).

THE TIME OF YOUR LIFE—A works-in-progress production of William Saroyan's play, using contemporary music and stylization; directed by David Charles Keeton. Fri.thru Sun. at 8, Mon. at 8:30, Sat. and Sun. at 3; 6/21 thru 7/1; $5. **McBurney Y,** 215 West 23rd Street (736-7253).

VOLPONE—*The Fox.* Ben Jonson's fable of Italian vice and English folly, complete with a dwarf, a eunuch, and even a hermaphrodite; directed by Donald Kennedy. Tues.–Sat. at 8, Sun. at 3; 6/18–29. **True Ensemble,** 310 E. 75th (734-8751).

NEW YORK TICKET SERVICE
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ART

Galleries

Please check galleries for summer hours.

SOLOS

Madison Avenue and Vicinity

VIRGINIA BAILEY—Paintings inspired by ancient Near Eastern calligraphy by an artist/archeologist, thru 6/29. Antiquarium, 1061 Madison (734-9776).

GERARD BENOIT—Paintings, thru 6/29. Facade, 1044 Madison (744-4997).

CARROLL CLOAR—Paintings that are pictorial stories about people and events in the rural South, thru 7/2. Forum, 1018 Madison (772-7666).

GEORGES JEANCLOS—Figurative terracotta and bronze sculptures, thru 7/6. Bernard, 33 E. 74th (988-2050).

BELA KADAR—A retrospective of works on paper by this Expressionist, a member of Berlin's "Der Sturm," thru 6/30. Kovesdy, 897 Madison (628-6886).

GREG KWIATEK—A survey of paintings and drawings, from 1979-1985, thru 6/29. Kren, 22 E. 65th (861-9933).

J. MCDONALD—Expressionistic paintings with one or two central images, heavily built-up surfaces, thru 7/5. Sachs, 980 Madison (734-7795).

YVONNE PENE DU BOIS—Paintings from the last four decades, of still lifes, landscapes, interiors, by the daughter of artist Guy Pene du Bois, thru 7/3. Graham, 1014 Madison (535-5767).

GERARDO PITA—Drawings of architectural views of Madrid, still lifes and interiors with figures, thru 7/12. Staempfli, 47 E. 77th (535-1919).

SCOTT PRIOR—Figurative paintings, thru 6/21. Davidson, 43 E. 78th (734-6702).

REBECCA RAUBACHER—Works on paper, thru 6/29. Cecil, 16 E. 72nd (517-3605).

EGON SCHIELE—Paintings by this Austrian Expressionist, thru 7/13. Sabarsky, 987 Madison (628-6281).

JOAN THORNE—New paintings that are expressionistic, abstract and thick-surfaced, plus pastels, thru 6/21. Graham Modern, 1014 Madison (535-5767).

JOSEPH WHEELWRIGHT/LORRAINE SHEMESH—*Recent sculpture/Quilts and drawings.* Thru 7/2. Stone, 48 E. 86th (988-6870).

JOSEPH YOAKUM—Twenty-two drawings by this Black folk artist, who was one of the major influences on the Hairy Who Imagists of Chicago, thru 7/3. Hirschl & Adler Modern, 851 Madison (744-6700).

RICHARD ZIEGLER—Paintings, drawings, and prints by this German Expressionist, thru 6/22. Goethe House, 1014 Fifth (744-8310).

57th Street Area

AVIGDOR ARIKHA—Figurative oil paintings, thru 6/21. Marlborough, 40 W. 57th (541-4900).

LEN BELLINGER/KIT KEUNG KAN—Paintings of Gothic architectural interiors/Meditative landscapes in ink, on rice paper. Thru 6/29. Markel, 50 W. 57th (581-1909).

RODOLPHE BRESDIN/ODILON REDON—Prints by both. Thru 6/29. Fitch-Febvrel, 5 E. 57th (688-8522).

BRUNO CECCOBELLI/JEFF GOMPERTZ/JOSE MARIA SICILIA—Paintings by all three. Thru 7/31. BlumHelman, 20 W. 57th (245-2888).

GIORGIO DE CHIRICO/ANDY WARHOL—"Warhol Verso De Chirico"—paintings by De Chirico, and by Warhol, in homage to De Chirico, thru 6/30. Del Re, 41 E. 57th (688-1843).

P. S. GORDON/COLE YOUNG—Watercolor still-lifes/Large-scale realist landscape paintings of western New York. Thru 6/26. Fischbach, 24 W. 57th (759-2345).

OLIVER JOHNSON—Paintings, pastels, and drawings of cats, thru 9/15. Felicie, 141 E. 56th (752-7567).

DON LEICHT—Metal plates cut into shapes and painted with enamel, resembling road signs, thru 6/22. Tilton, 24 W. 57th (247-7480).

ROBERT ANDREW PARKER—Figurative monoprints, thru 6/28. Dintenfass, 50 W. 57th (581-2268).

JOEL PERLMAN/DAVID HOCKNEY—Nine welded, openwork steel sculptures, 7 to 10 feet in height/Photocollages. Thru 6/28. Emmerich, 11 E. 57th (752-0124).

KURT SCHWITTERS—Collages, assemblages and sculptures, from 1919-1947, thru 7/6. Marlborough, 40 W. 57th (541-4900).

JANET STAYTON—Monotypes of flowers, thru 7/20. Heesy, 50 W. 57th (245-1420).

MICHAEL TORLEN—Paintings inspired by 19th-century landscape paintings and a visit to Maine, thru 6/28. Ross, 162 W. 56th (307-0400).

RICHARD ZIEGLER—Paintings by a German Expressionist, thru 6/22. Rosenberg, 20 W. 57th (757-2700).

East Village

JOANNE BROCKLEY—Sculptures made of found objects, in a series entitled, "Urban Aberrations," thru 6/23. Avenue B, 167 Ave. B (473-4600).

PIERRE COLLIN—Paintings and large prints of contemporary people behaving in primordial ways, thru 6/30. Area X, 200 E. 10th (477-1177).

ROBERT GWATHMEY—Drawings, watercolors and oil paintings by this social realist, who taught at Cooper Union from 1942-1968, thru 6/20. Cooper Union, Third Ave. at 7th St. (254-6300).

DARRAGH HENEGAN—Paintings that express such concepts as velocity, expansion and direction, thru 6/23. M-13, 440 E. 9th (505-9016).

MICHAEL OTTERSEN—Richly-textured figurative oil paintings with elaborate frames, thru 6/30. Sharpe, 175 Ave. B (777-4622).

DANIELE ROBBIANI—Works on paper incorporating writing, thru 6/30. Postmasters, 66 Ave. A (477-5630).

ESTEBAN FERNANDEZ SANCHEZ—Large-scale paintings of imaginary landscapes, thru 6/23. La Mama, 6 E. 1st St. (505-2476).

SUSAN KAISER VOGEL—An installation, thru 6/23. Wyatt, 202 E. 10th (475-3500).

BRUCE WALL—Expressionistic paintings with cartoon-like figures, in acrylic on foam and canvas, thru 7/7. B-Side, 543 E. 6th (477-6792).

SoHo and TriBeCa

JAY COOGAN—Large-scale wooden sculptures painted in lush colors, with anthropomorphic references, thru 6/22. Knowlton, 153 Mercer (431-8808).

GREGORY CRANE/R. L. KAPLAN/JUNE LEAF—Paintings of mural-like panoramas/Paintings with urban iconography/Imaginary landscape paintings with figures. Thru 6/30. Thorp, 103 Prince (431-6880).

MARK DI SUVERO—Steel sculptures from the past two years, thru 6/29. Oil & Steel, 157 Chambers (964-1567).

SHARON FLORIN—Paintings of New York architecture, thru 6/23. Noho, 168 Mercer (219-2210).

SANDY GELLIS—"Studies for Dump Sites"—models that are proposals for large-scale interior and outdoor works using iron and glass, thru 7/20. Glass Workshop, 142 Mulberry (966-1808).

ELIZABETH GINSBERG—Abstract paintings and works on paper, thru 6/29. Nichols, 83 Grand (226-1243).

FRED GUTZEIT/ETHELYN HONIG—Paintings by both. Thru 6/22. 55 Mercer (226-8513).

NANCY HAYNES—Paintings, thru 6/30. Gibson, 568 Broadway (925-1192).

JOANNE HOWARD/ROSEMARY MAYER—Dark, small landscape paintings/Vessels made of sticks and paper. Thru 6/28. Adler, 578 Broadway (925-3336).

KRISTIN JONES/ANDREW GINZEL—An installation of layers of weather superimposed in a seemingly limitless depth, to be viewed from outside the gallery. Thru 7/31. Art Galaxy, 262 Mott (966-0426).

TOM LOESER/HANK MURTA ADAMS/DAVID SCHWARZ—New furniture/Cast and blown-glass sculpture/Blown-glass pieces. Thru 6/30. Heller, 71 Greene (966-5948).

URSULE MOLINARO—Paintings of animals and flowers on wood and glass, thru 7/20. Herlin, 68 Thompson (431-8732).

ROMAN OPALKA—Conceptual works that document the passage of time and change, thru 6/22. Weber, 142 Greene (966-6115).

CHRISTINE A. RITCHIE—Abstract paintings with broad shapes of primary colors, thru 6/23. 101 Wooster (219-2790).

ALAN SCARRITT—An installation of one-of-a-kind photographs, drawings, and site-specific sculptures, thru 6/29. Exit Art, 578 Broadway (966-7745).

ROMAN SCHEIDL—Paintings in which figures merge with landscapes, thru 7/7. Szoke, 164 Mercer (219-3510).

EDWIN SCHLOSSBERG—Drawings and photographs exploring ways to see through language, thru 6/22. Feldman, 31 Mercer (226-3232).

RUSSELL SHARON—Freestanding sculptures of figures made with a chainsaw, landscape paintings collaged with painted sticks, animal-like sculptures of painted wood fragments, thru 6/22. Bromm, 90 W. Broadway (732-6196).

ALAN SHIELDS—Handmade paperworks, thru 6/28. Cooper, 155 Wooster (674-0766).

ALAN SIEGEL—Chair sculptures with personal and art historical references, thru 6/26. Hoffman, 429 W. Broadway (966-6676).

ERNST TRAWOGER—New work on paper and canvas, thru 7/12. Brandt, 568 Broadway (431-1444).

JOSEPH WHEELWRIGHT—Recent sculpture, thru 7/6. Rentschler, 72 Greene (431-7550).

Other

JIRI ANDERLE—52 intaglio prints by a Czech artist, thru 7/3. Pratt Manhattan Center, 160 Lexington (685-3169).

ERIC BAINBRIDGE—New sculpture by a British artist, thru 6/26. Ala, 32 W. 20th (741-3344).

HOLLEY COULTER CHIROT—Etchings, lithographs, and sculpture, thru 6/23. National Arts Club, 15 Gramercy Park South (982-7836).

WALTER GAUDNEK—An installation of paintings which are linked together forming walls, towers and passageways, becoming a labyrinth, thru 6/21. Grey Gallery, 33 Washington Place (598-7603).

GEORGE IVANCIU—Fantasy paintings of plants and animals, thru 6/22. Hayot, 1729 Second Ave. (410-3323).

ROBERT QUIGLEY—Paintings and assemblages that examine the cycles of nature, thru 6/29. Zim-Lerner, 123 University Place (777-1907).

DIEGO RIVERA—Watercolors and drawings, thru 6/28. Martin, 213 E. 49th (980-8104).

KATHERYN ANN SINS—Narrative sculpture inspired by the experience of living in Manhattan, thru 6/29. BACA Downtown, 111 Willoughby (596-2222).

GROUP SHOWS

Madison Avenue and Vicinity

A.C.A.—21 E. 67th (628-2440). Works by American artists, including Benton, Burchfield, Hassam, O'Keefe, thru 8/3.

AMERICAN-SCANDINAVIAN FOUNDATION—127 E. 73rd (879-9779). Works by four Finnish ceramic artists; thru 6/21.

C.D.S.—13 E. 75th (772-9555). A survey of Latin American art, with works by Botero, Cuevas, Kahlo, Matta, Torres-Garcia, others; thru 6/30.

EINSTEIN—1018 Madison (628-8782). Recent work by gallery artists, including Cornell, Faden, Pekarsky, Sleigh, others; thru 8/23.

FOXWORTH—33 E. 65th (772-3460). Works by Tal Baron, Clark, Edelson, Gropper, Lane, others; thru 7/17.

GRAHAM—1014 Madison (535-5767). Contemporary British pottery by Feibleman, Gaunce, Johns, Swindell, Ward, others; thru 7/31.

HOFFELD—1020 Madison (734-5505). 20th-century American and European works, by Baselitz, Huszar, Newman, Wilson, Winters, others; thru 8/2.

KOUROS—831 Madison (879-5454). Maquettes for outdoor sculptural installations, by 13 artists; thru 6/29.

MATHES—851 Madison (249-3600). Paintings and works on paper by early 20th-century American Modernists, including Bluemner, Crawford, Davis, Marin, others; thru 6/21.

MCCOY—19 E. 71st (570-2131). Works on paper by Hurson, Muller, Turner; thru 7/31.

ROLLY-MICHAUX—943 Madison (535-1460). Works by Andre, Delauney, Masson, thru 6/29.

SHEPHERD—21 E. 84th (861-4050). 19th-century French and Western European sculpture in bronze and other media; thru 6/29.

SOCIETY OF ILLUSTRATORS—128 E. 63rd (838-2560). "America's Great Women Illustrators: 1850-1950," thru 6/21.

SPANIERMAN—50 E. 78th (879-7085). Paintings of the American West, by Berninghaus, Farny, Moran, Remington, Russell, others; thru 7/6.

TAGHINIA-MILANI—1080 Madison (570-6173). Works about tension, by Bacon, Balthus, Basquiat, Duchamp, Haring, Kline, Samaras, others; thru 7/12.

VANDERWOUDE TANANBAUM—24 E. 81st (879-8200). "Notions of Contemporary Surrealism," with works by Berg, Ghiz, Gilmour, Laemmle, Mentor, Sisto, Wood; thru 7/31.

WEINTRAUB—992 Madison (879-1195). Paintings by Botero, Leger, Moore, Rouault, Vuillard, others; sculpture by Archipenko, Arp, Manzu, Marini, Miro, Moore, others; thru 6/29,

WILLARD—29 E. 72nd (744-2925). Works by Byron, Ladda, Lane, Ledoux, Lobe, Price, Rothenberg, Shea, Spero; thru 7/12.

YORK—21 E. 65th (772-9155). 19th-century American landscape, still-life and coastal scene paintings, by Cropsey, Kensett, Prentice, Richards, others; thru 6/30.

57th Street Area

ALEXANDER—20 W. 57th (757-3721). An exhibition that poses the question of what constitutes a drawing, with paintings and sculpture by Artschwager, Bartlett, Borofsky, Cragg, Johns, Rifka, Twombly, others; thru 6/29.

BORGENICHT—724 Fifth (247-2111). Invitational group show; thru 6/21.

DEL RE—41 E. 57th (688-1843). Tables, lamps, chairs and objects by Diego and Alberto Giacometti; thru 7/26.

DE NAGY—41 W. 57th (421-3780). Figurative painting and sculpture by Butler, Humphrey, Rubenstein, Scanga; thru 7/3.

DEUTSCH—20 W. 57th (765-4722). American 20th-century works, by Avery, Baziotes, Dove, Graves, Hartley, Henri, Marsh, others; thru 9/30… Works by Aptekar, Daniel, Kelley, Mayer, Schultz; 6/22-9/30.

FRUMKIN—50 W. 57th (757-6655). Works based on an outline, a cutout and/or a silhouette, by Arneson, Azaceta, Brown, Colescott, others; thru 8/15.

GETLER/PALL/SAPER—50 W. 57th (581-2724). Invitational exhibit, with works by Nicolaus, Phillips, Ridenhour, Stokolosa, Storey, Thomson; thru 7/3.

GRUENEBAUM—38 E. 57th (687-5760). Works by gallery artists, including Brooks, Cavallon, Hare, Hartigan, de Kooning, others; thru 7/31.

HABER THEODORE—24 W. 57th (541-9393). Representational paintings by Adler, Appel, Nelson, Press, Tarlow; thru 7/3.

LUHRING, AUGUSTINE & HODES—41 E. 57th (752-3366). Paintings by Barth, Gallo, Hawkins, Mellett, Ojeda; thru 7/13.

MIDTOWN—11 E. 57th (758-1900). Works by gallery artists; thru 7/7.

MILLER—724 Fifth (246-1625). Works on paper by Amenoff, Bachardy, Chase, Held, Kent, Kline, Morley, Neel, Zakanitch; plus "found" paintings from the collections of various artists; thru 7/31.

OSCARSSON HOOD—41 W. 57th (750-8640). "Review/Preview '84-'85" with works by Chaissac, Couch, DuBasky, Lobdell, others; thru 7/31.

PEARL—38 E. 57th (838-6310). New Talent Show, with works by Bentevigna, Dudek, Heffernan, Hennessy, others; thru 6/28.

REECE—24 W. 57th (333-5830). Works by gallery artists; thru 6/31.

ST. ETIENNE—24 W. 57th (245-6734). European and American landscapes by Corinth, Gerstl, van Gogh, Klimt, Mihaesco, Moses, others; thru 9/13.

SAMUELS—11 E. 57th (355-6444). Old Master paintings and drawings from the 15th-18th centuries; thru 7/30.

SCHOELKOPF—50 W. 57th (765-3540). 20th-century Modernist works by Daugherty, Hartley, Lachaise, Scarlett, Stella, Storrs; thru 6/26.

SOLOMON—724 Fifth (757-7777). Contemporary approaches to the Still Life, from the past 25 years to the present, by Avery, Bates, Dine, Fischl, Kushner, Mentor, Lanigan-Schmidt, Sultan, others; thru 7/3.

East Village

EASTMAN-WAHMENDORF—216 E. 10th (420-9109). Works in all media, by Christopher, Daze, Dickey, Kostabi, Stuart, others; thru 7/7.

INTERNATIONAL WITH MONUMENT—111 E. 7th (420-0517). Works by Charlesworth, Garratt, General Idea, Halley, Koons, Nagy, Simmons; thru 7/14.

PICTOGRAM—443 E. 9th (865-5476). Three-dimensional works by New York and California artists, including Elias, Griffin, Hendricks, Hiratsuka, Mehrtens, Rezendes, Wilson, Dr. X; thru 7/14.

P.P.O.W.—216 E. 10th (477-4084). Works that explore relationships between nature and contemporary civilization, by Evans, Rupp, Spero; thru 7/7.

SoHo and TriBeCa

ARBITRAGE—99 Spring (334-9755). Paintings, sculpture and wall sculpture by Butter, Grass, Kempner, Laughlin, Mazzeo, Schmidt, Tengler, Webber; thru 7/13.

AMERICAN INDIAN COMMUNITY HOUSE—164 Mercer (226-7433). Works by Native American Women; thru 6/29.

BAUM/HUDSON CENTER—105-109 Hudson (929-6688). Works by artists who exhibited at the Razor Gallery from 1973 to 1979, including Anthony, Bradshaw, Colescott, Pfaff, Zago, others; thru 6/29.

BOONE—417 W. Broadway (431-1818). A benefit exhibition for the Brooklyn Academy of Music, with works by Artschwager, Bartlett, Baselitz, Basquiat, Borofsky, Clemente, Fischl, others; thru 6/29.

BROWN—100 Greene (219-1060). Drawings by sculptors, including Aycock, Highstein, Scanga, Stackhouse, others; thru 7/22.

BRYERS—111 Greene (925-8058). Works by artists whose use the frame as an integrated part of their work, including Blell, Davis, Jenney, McGowin, Morris, Wilson, Zucker, others; thru 6/25.

CONCORD—451 Broome (925-2994). "Funny Art" by Baldessari, Gianakos, Gutfreund, Ruscha, Wegman, others; thru 7/12.

COOPER—155 Wooster (674-0766). Sculpture by gallery artists, including Andre, Grosvenor, Judd, LeWitt, others; thru 6/28.

COWLES—420 W. Broadway (925-3500). Abstract works by Amenoff, Berthot, Connelly, Mentor, Saret, others; thru 7/12.

CUTLER—164 Mercer (219-1577). Works by well-known and emerging artists, all for less than $200 each; thru 7/3.

ESMAN—70 Greene (219-3044). "Funktional" works by East Village artists, including Bonk, Case, Connelly, Kostabi, Zwillinger, others; thru 7/3.

49TH PARALLEL—420 W. Broadway (925-8349). Works by Billy, Dorion, Grossman, Mackenzie; thru 7/27.

FRANKLIN FURNACE—112 Franklin (925-4671). Third annual "Recent Acquisitions" show of over 200 national and international artists' books, periodicals, catalogues/"Soundworks"—audio environmental installations by Florian, Green, Rowden; thru 7/27.

GERMANS VAN ECK—420 W. Broadway (219-0717). A survey of current trends in European art, with works by Alberola, Blais, Nicoletti, Schindler, others; thru 6/29.

GLADSTONE—152 Wooster (505-8690). Works about social issues in America, by Coe, Fischl, Golub, Holzer, Rollins, K.O.S., Woodrow; thru 7/26.

NEWBURG—44 White (219-1885). Works by Alberti, Cemin, Colette, Maltz, Plate, others; thru 6/30.

O.K. HARRIS—383 W. Broadway (431-3600). Works by German, Kessler, Sato; thru 6/22.

HENOCH—80 Wooster (966-6360). Works by gallery artists; thru 6/30.

HENRY STREET SETTLEMENT—466 Grand (598-0400). Works by artists who lived on the Lower East Side between 1948-1970; thru 6/30.

LITTLEJOHN-SMITH—133 Greene (420-6090). Paintings and drawings by Haessle, Marsh, Terranova; thru 6/30.

LORENCE-MONK— 568 Broadway (431-3555). Portfolios of prints by Cucchi, Fischl, Kruger, Stalder, Turrell; thru 6/29.

MILLIKEN—98 Prince (966-7800). Works by gallery artists; thru 6/30.

MUNROE—415 W. Broadway (226-0040). Works by gallery artists; thru 7/31.

MUSSAVI—623 Broadway (505-2297). Works by Barbu, Blanca, Colado, Fenn, Harvey, others; thru 6/29.

NOSEI—100 Prince (431-9253). Works that use the image of a door as metaphor, by Appel, Basquiat, Bidlo, Connelly, Cannella, Gallo, others; thru 7/7.

PIETRASANTA—81 Franklin (219-3128). Painting and sculpture by Florsheim, Kretschmer, Nettles, Saito; thru 8/16.

ROSENBERG—115 Wooster (431-4838). Abstract oil paintings by Besemer, Heeks, Maffei, Seidl; thru 7/30.

SANDER—51 Greene (219-2200). Paintings and drawings by Bartell, Heidacker, Mapstead, Mosbacher, Sitaras; thru 6/29.

SEGAL—568 Broadway (431-0010). Installations, photographs and paintings by Fincher, Hall, Wade; thru 7/9.

SEMAPHORE—462 W. Broadway (228-7990). Summer show of gallery artists, including Berkenblit, Bidlo, Cockrill/Judge Hughes, others; 6/19-8/3.

SHAFRAZI—163 Mercer (925-8732). Works by Koivisto, McEwen, Nares, Prol, Schmidt; thru 6/29.

SONNABEND—420 W. Broadway (966-6160). Works by gallery artists; thru 6/30.

STOLER—13 White (966-5090). Works by Belcher, Jaffee, Majore, Miller, Pittu; thru 6/28.

TWINING—568 Broadway (431-1830). Works by five crafts artists, curated by Jack Lenor Larsen; thru 7/15.

WARD-NASSE—178 Prince (925-6951). Works by seventeen artists from a variety of traditions and backgrounds; thru 7/3.

Other

BROOKLYN BRIDGE ANCHORAGE—Cadman Plaza West & Front St., Brooklyn (571-2206). Paintings by Azaceta, Carlson, Dickson, Glier, Rifka, others; thru 6/30.

CITY—2 Columbus Circle (974-1150). Works by artists who use paper in unusual and innovative ways, including Anker, Benglis, Clancy, Fisher, Lieberman, Noland, Parcher, Rauschenberg, Umlauf; thru 7/6.

INTAR LATIN AMERICAN—420 W. 42nd (695-6134). Works on paper by Carreiro, Chavez, Moreno-Rosillo, Pico, Stephenberg; thru 7/19.

JAPAN HOUSE—333 E. 47th (832-1155). Recent architectural projects by Fumihiko Maki and Arata Isozaki; thru 6/30.

P. S. 1—46-01 21st St., LIC (718-784-2084). "Fresh Paint: The Houston School"—works by Houston artists; "Just Images: Swedish Photography Now"; "Special Project: Barry Goldberg"; thru 6/23.

ROTUNDA—Brooklyn War Memorial, Cadman Plaza West at Orange St. (718-875-4031). Works on or about paper by 36 artists; thru 6/29.

Photography

LAURENCE BACH—Constructed photographs of imaginary places and objects of worship, thru 6/29. Miller, 38 E. 57th (319-1800).

ART

ANDREAS FEININGER—Experimental nature photography from the 1930's, plus later works, thru 6/28. Wolf, 30 W. 57th (568-8432).

ALLEN FRAME—Color and black-and-white photographs of friends and family in moments of psychological intimacy, thru 7/7. Christminster, 336 E. 5th (475-8369).

ROBERT FRANK—Vintage photographs, thru 7/13. Armstrong, 50 W. 57th (582-8581).

ED GRAZDA/DOUGLAS SANDHAGE—Photographs by both, of Robert Wilson's 1971 production "Deafman Glance." Thru 6/30. DTW, 219 W. 19th (737-7142).

I.C.P.—1130 Fifth (860-1777) Tues. 12-8, Wed.- Fri. 12-5, Sat.-Sun. 11-6. "Julia Margaret Cameron in Context"--19th-century portraits and tableaux depicting the Victorian age; thru 7/28.

SUNIL JANAH—Photographs of India from 1940 to the present, thru 6/30. Overseas Press Club, 52 E. 41st (697-9650).

DAVID LEBE—Light drawings and painted photograms, thru 6/28. Pfeifer, 568 Broadway (226-2251).

ERICA LENNARD—Recent photographs of India, thru 6/30. Sonnabend, 420 W. Broadway (966-6160).

JENNY OKUN—Photographic images of New York, Los Angeles and London, ranging up to five-feet in *length, thru 6/29. Urdang,* 23 E. 74th (288-7004).

LAUREN PIPERNO—Black and white photographs depicting close relationships, thru 7/13. 4th Street Photo, 67 E. 4th (673-1021).

303 PARK SOUTH—(533-0777). Photographs with cultural and psychological emblems, by Albert, Belcher, Frailey, Mann, Pannell, Rohrbach, Santino; thru 7/1.

MICHAEL ACKERMAN ULICK—Black-and-white photographs of seemingly authentic astronomical *configurations, thru 6/23. Pleiades, 164 Mercer* (226-9093).

BRIAN ASHLEY WHITE—Photographs of new wave models and urban street scenes, thru 6/22. Neo Persona, 51 Hudson (406-9835).

Performance

BACA DOWNTOWN—111 Willoughby (596-2222). *"re room"--a collaborative dance/theater piece pre*sented by the Otrabanda Company. 6/21, 22 at 8. $5.

DIAMOND FEVER/TV LOVE—An exploration of greed, desire and gambling through monologue, dance and song, by Peter Rose, with Noah Shapiro/A rhythmic treatment of love and celebrity, as seen on T.V., by Jane Comfort, "In the Rough" at Just Above Midtown, 503-511 Broadway (966-7020).6/21, 22 at 8. $6.

8 B.C.—337 E. 8th (254-4698). "Eternal Performance," with dance by Poppo and Go-Go Boys, music by Elliott Sharp and The Sophist, sculpture by David Finn. 6/21, 22 at 11.

P.S. 1—46-01 21st St., L.I.C. (718-784-2084). Yvonne Marceau in "I Can't Tell a Waltz From Ballroom Dancing," Matthew Nash in "Fashions from the '50s Haute Couture and Cold War Politics," Merian Soto and Peron Osorio in "Cocinando." 6/22, 23 at 3. Free.

P.S. 122—150 First Ave. (477-5288). A collaborative work by Diane Torr and William Jacobson. 6/21-23 at 9. $6

Museums

AMERICAN CRAFT MUSEUM II, International Paper Plaza, 77 W. 45th St. Mon.-Sat. 10-5. $1.50, seniors & children 75 cents. Architectural Ceramics: Eight Concepts; thru 7/20.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples, 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India...New Margaret Mead Hall of Pacific Peoples...Titian Ramsay Peale, 1799-1885; thru July ...Mountain of the Mist; thru 9/2...John James Audubon: Science into Art; thru 7/21...Maya: Treasures of an Ancient Civilization; thru 7/28...Moving a Museum: The Rothschild Collection of Birds; thru Summer...*Collector's Choice: Sea Shells of Nathan L. Halpern*; thru Summer.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.-Sat. 11-6, Sun. 12-5. Closed Mon. $2; $1 seniors & students. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan...Japanese Ghosts and Demons: Art of the Supernatural; thru 9/1.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thurs. 10-4:30, Sun. 11-4:30. $1.50, students and seniors $1...Emerging Expressions: The Artist & The Computer; thru 9/22...Curator's Choice; thru 8/11...The Bronx: A Celebration; thru '86...Vivian E. Brown: Recent Paintings; thru 7/18...Artist in the Marketplace; thru 7/18.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.-Fri. 10-5, Sat. 11-6, Sun. 1-6. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood...Celebration of Newly Installed Period Rooms...Wedgwood 1920-1941; thru 7/8...Pyramid: A Wall Drawing by Sol Lewitt; thru 9/2...Park Slope Artists; 6/23-7/29.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5, $2; seniors & students $1, free Tues. after 5...Wine: Celebration and Ceremony; thru 10/13...Rare Illustrated Design Books; thru 10/6... Chicago Furniture: Art, Craft and Industry, 1833-1983; thru 8/25...Carnegie Libraries: Sesquicentennial Celebration; thru 9/1.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1 students and seniors 50 cents. Sun.1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave., at 89th St (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $3, students & seniors $1.75. (Free Tues. 5-8). Modern Masters ...*Collection Gallery: Giulio Paolini; thru 7/7*...Art Since Midcentury: From the Guggenheim Museum Collection; 6/28-9/3.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6, Mon., Wed., Thurs. noon-5, Tues. to 8, Fri. 11-3. Closed Sat., major Jewish holidays. $2.50, seniors and students $1.50...Sculpture Court: *Menashe Kadishman; thru 6/30...The Jewish Patrons of* Venice—Part I; thru 9/29...Art and Exile: Felix Nussbaum (1904-1944); thru 8/4...Recent Acquisitions: Contemporary American Art; thru 9/3.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 9:30-8:45, Wed.-Sun. 9:30-5:15. Suggested contribution $4; children & seniors $2... *Greek and Roman Treasury...Roman Portraits* and Reliefs From the First Century B.C., Through the Third Century A.D...Sports in Ancient Greece...New Galleries for Ancient Near Eastern Art...The Camera and the Photograph: Images in Light...Man and the Horse; thru 9/1...The Bright Side of Battle: Symbol and Ceremony in Islamic Arms and Armor; thru 9/1...The John M. Crawford Jr. Collection: Chinese Painting and Calligraphy; thru 6/30...Revivals and Explorations: Decorative Arts in England and France, 1850-1900; thru 9/8...The Art of Pre-Columbian *Gold: The Jan Mitchell Collection; thru 8/11*...Keynotes: Two Centuries of Piano Design; thru 11/29...Renaissance Revival Sitting Room, Meriden, Conn. (1868-70)...Taino Art of the Dominican Republic; thru 10/13...The Engravings of Giorgio Ghisi (1520-1582); thru 10/3...Selection Two in the new Esther Annenberg Simon Gallery, thru 9/2. **The Cloisters,** Fort Tryon Park (923-3700). Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $2:50 suggested donation...Mediaeval Secular Manuscripts; thru 7/31...The Mikado: A Centenary Celebration; thru 7/31...Illustrated Letters; thru 7/31.

EL MUSEO DEL BARRIO—1230 Fifth Ave., (831-7272). Tues.-Fri. 10:30-4:30, Sat.-Sun. 11-4. Puerto Rican Abstract Artist Tony Bechara: Five-Year Retrospective; thru 8/31.

MUSEUM OF AMERICAN FOLK ART—125 W. 55th St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $2; seniors and students $1; free Tues. eve. Southern Folk Art; thru 8/25.

MUSEUM OF THE AMERICAN INDIAN, Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5, $2; seniors and students $1. Art and artifacts from North and South America, ancient to modern...Arctic Art of the Eskimo...Native Tastes; thru 6/30.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues. 12-8, Wed.-Sat. 12-5. $3; $2 students; $1.50 children & seniors. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily ...Discovery: Rare Honeymooners; thru 9/26.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. New Toy Gallery...Rooms from the Home of John D. Rockefeller Sr....Fine Figure of a Woman; thru 9/15...Broadway's Best: Tony Award Designs 1973-1983; thru 9/15...Collecting New York; thru 9/8.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.-Sun. 12-6. $3; children & seniors $1.75. In Perspective, permanent exhibition on the history *and development of holography*...Light Years...Setsuko Ishii: New Experiences in Perception; thru 9/15.

MUSEUM OF MODERN ART, 11 W. 53rd St. (708-9400). Daily 11-6, Thurs. til 9. Closed Wed. $4.50; students $3; seniors $2. (Thurs. 5-9 pay as you wish). New West Wing...A Personal View: Photography in the Collection of Paul F. Walter; thru 8/13...Kurt Schwitters; thru 10/1.

NASSAU COUNTY MUSEUM OF FINE ART—1 Museum Drive, Roslyn, L.I. (516-484-9337). Tues.-Fri. 10-4:30; Sat., Sun. 1-5. Closed Mon. Free...American Artists Abroad: The European Experience in the 19th Century; thru 9/2.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $2, seniors and students $1.50. Selections from the Permanent Collection...John Singer Sargent Drawings From the Corcoran Gallery of Art; thru 6/23...Luis Melendez: Spanish Still Life Painter of the 18th-Century; thru 9/1.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed. 12-8. Thurs.-Sun. 12-6. Closed Mon. & Tues. Suggested admission $2.50; students & seniors $1.50, children free. Sustained Visions: Tal-Coat; thru 6/30...T.V. Picture, works by Diana Formisano, John Glascock, and Rene Santos; thru 6/23...Nine American Artists Respond the the Signs of our Times; thru 7/7... Children Working with *Contemporary Artists; thru 6/30.*

NEW YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5, $2; children 75 cents. The World of Tiffany: The Neustadt Collection of Tiffany Lamps...Firefighting on Parade: 1700-1865...Centuries of Childhood in New York; thru 8/25...Karol Kozlowski: 1885-1969; *thru 8/10...Audubon's Birds of North America*: The Original Watercolors; thru 9/14...The Statue of Liberty: America's Symbol of Freedom in Souvenirs and Ephemera; thru 1/5...Chicago and New York: Architectural Interactions; thru 10/26...Metropolis in Mourning: Ulysses S. Grant, 1822-1855; thru 9/1.

NEW YORK PUBLIC LIBRARY—Central Research *Building, Fifth Ave. and 42nd St.* (869-8089). Daily ex. Sun. 10-6; some collections to 9....Landmarks in English Literature; thru 12/31...New York by George Forss; 6/28-8/31.**Lincoln Center.** Made in America: Modern Dance Then and Now; 6/25-9/14.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow Park (718-592-5555). Tues.,Thurs., Fri. 10-5; Wed. 10-8; Sat.-Sun. 1-6. Contribution suggested ...Barbara Friedman: Shaped Paintings; thru 6/23...Annual Juried Exhibition; thru 7/7.

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Tues.-Fri. 10-5, Thurs. to 8 p.m., Sat.-Sun. 1-6. $1; children 50 cents. Tradition and Conflict: Images of a Turbulent Decade, 1963-1973; thru 6/30.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 1-8, Wed.-Sat. 11-5, Sun. 12-6. $3, seniors $1.50. (Free Tues. 6-8). 20th-Century American Art: Highlights of the Permanent Collection... Calder's Circus...Drawing Acquisitions: 1981-1985; thru 9/22...Figures of the 1950s; thru 8/25...Michael Heizer Dragged Mass Geometric; 6/27-9/1. **Whitney Museum** at Philip Morris, 42nd at Park (878-2550). The Surreal City 1930s-1950s; thru 7/11.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 6/25 at 10 & 2: Judaica Books, Manuscripts and Works of Art. On view from 6/18. **East, 219 E. 67th St.** (570-4141). 6/19 at 10 & 2: Antiquities and Tribal Arts. *On view from 6/15. 6/20 at 10 & 2: Antique and* Fine Jewelry. On view from 6/15. 6/25 at 10: American Paintings, Decorative Objects, and Furniture. On view from 6/21.

DOYLE—175 E. 87th St. (427-2730). 6/19 at 10: By Order of the Provident Loan Society: Jewelry, Watches, Silverware, Numismatics and Philatelics. On view from 6/15.

PHILLIPS—406 E. 79th St. (570-4830). 6/19 at 11: Furniture and Decorations. On view from 6/15.

SOTHEBY'S—York Ave. at 72nd St. (606-7000). 6/19 at 2: Important Musical Instruments. On view from 6/15. 6/20 at 10:15 & 2: American 19th- & 20th-Century Paintings, Drawings and Sculpture. On view from 6/15. 6/21 at 10:15 & 2, 6/22 at 10:15: Fine American Indian Art. On view from 6/15. 6/22 at 10:15 & 2: 19th-Century Furniture, Decorations and Works of Art. On view from 6/15. 6/25 at 10:15 & 2: Japanese Prints and Works of Art. On view from 6/20.

MUSIC & DANCE

MUSIC & DANCE DIRECTORY

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7800)

City Center, 131 W. 55th St. (246-8989)

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800)

Lincoln Center: 62nd-66th Sts., Columbus-Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St. Y, on Lexington Ave. (427-4410)

Radio City Music Hall, Sixth Ave. and 50th St.(757-3100)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Bryant Park Ticket Booth

HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here, depending on availabilty, six days a week: Tues., Thurs., Fri., noon–2 and 3–7; Wed. and Sat., 11 a.m.–2 and 3–7; Sun., noon–6. Also full-price tickets for future performances. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Wednesday, June 19

CONCERT OF JEWISH MUSIC, to benefit the National Foundation for Jewish Culture. Cellist Nathaniel Rosen, pianist Alexander Peskanov, violinist Mark Peskanov, tenor Alberto Mizrahi; the Hebrew Arts Concert Choir and members of the Zamir Chorale; Matthew Lazar conductor, with Martin Bookspan as host. Liturgical and folk melodies; works by Bloch, Saint-Saens, Moszkowski, Piatigorsky, Mendelssohn. Merkin Concert Hall at 8. $50–$180 (490-2280).

JOANNE BRACKEEN and Her Cosmos Compositions. The jazz pianist plays solo works. Carnegie Recital Hall at 8. $10.

BARTÓLOME DIAZ, guitarist (N.Y. debut). Works by Gershwin, Brouwer, Lauro, Aguado, others. CAMI Hall, 165 W. 57th St. (757-3255), at 8. $6.

GUITAR-BASS PERSONALITY NIGHT—Jazz Center, 380 Lafayette St. (505-5660), at 8. $5.

SEUFFERT BAND, George Seuffert conductor. World Trade Center Fountain Plaza at 12:15. Free.

AVENTURA, Latin-jazz group. International Paper Plaza, 77 W. 45th St., at 12:30. Free.

THE DUKE'S MEN TRIO—Jazz. St. Bartholomew's Church patio, Park Ave. at 50th St., at noon. Free.

ZAIDEE PARKINSON, pianist/**MICHAEL BROWN,** tenor/**FRANCIS HEILBUT,** pianist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

THE JAZZMEN—Donnell Library Center, 20 W. 53rd St., at 12:30. Free.

JOHN RANCK, pianist. Lincoln Center Library at 4. Free.

BRASS CONSTRUCTION—"Urban disco" music. At noon, Port Authority Bus Terminal, main concourse North Wing, Eighth Ave. and 42nd St. At 4:30, George Washington Bridge Bus Station, Broadway and 178th St. Free.

CREATIVE TIME ART IN THE ANCHORAGE—Bow Gamelan, group from England, with media, sound, light. Brooklyn Anchorage, Cadman Plaza West and Front St. (571-2206), at 7:30. $6.

Thursday, June 20

STEVEN GLASER, pianist (N.Y. debut). Works of Chopin, Haydn, Kodaly. Merkin Concert Hall at 8. $8.50.

NORTH/SOUTH CONSONANCE—Works by Luening, Ussachevsky, Shields, Downey, Alexander, with the composers on hand to talk about their music. Christ and St. Stephen's Church, 120 W. 69th St., at 8. $6.

DONALD JOYCE, organist. Works of Bach, incuding the Toccata and Fugue in d, Prelude and Fugue in c. Church of St. John the Evangelist, First Ave. and 55th St. (675-3652), at 8. $4.

PAUL YOUNG AND THE ROYAL FAMILY—Beacon Theater, 74th St. and Broadway (787-1477), at 8. Sold out.

ANNE WILSON, organist. Works by Bach, including Trio Sonata No. 1. St. Paul's Chapel, Broadway and 116th St., at 8. $1.

JOSEPH CELLI, composer, with composer Camus Celli and Faime de Toi (N.Y. debut). New music by both, including works for music and video. The Clocktower, 108 Leonard St. (233-1096), at 8. $2.

POWELL QUARTET (four flutes). "A Little Noon Music," in St. Mark's Park, Second Ave. and 10th St., at 12. Free.

GALINA HEIFETZ, violinist/**DINA LIFSHITS,** pianist. Ravel, Gershwin, Sarasate. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

SWING STREET BAND—Olympic Tower arcade, Fifth Ave. at 51st St., at 5:30. Free.

MARK MORGANELLI AND THE JAZZ FORUM ALL-STARS—World Trade Center Plaza at 12:15. Free.

CLASSICAL MUSIC AND JAZZ IN THE OPEN AIR—The Robert DeCormier Singers, David Ralph director; Mannes College of Music's string quartet, wind quintet, and brass quintet; Mannes's Jazz Band. W. 85th St., between C.P.W. and Columbus Ave., at 6:30. Free, with refreshements to buy, and picnickers welcome.

TIME OUT FOR LOVE—Original musical revue. Crystal Pavilion atrium, Third Ave. between 49th and 50th Sts., at 12:30 and 1:30. Free.

NEW YORK CHORAL SOCIETY SUMMER SING—Ray Robinson conducts an open reading of the Verdi *Requiem*. CAMI Hall, 165 W. 57th St., at 7:30. $5 includes refreshments and use of a score.

DIANE WALSH, pianist/**KRISTA BENNION,** violinist/**TOBY HOFFMAN,** violist/**GARY HOFFMAN,** cellist. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $8.

CELEBRATE BROOKLYN—Benefit opening and Dance Festival preview. See Dance, below.

CREATIVE TIME—See 6/19.

Friday, June 21

KOOL JAZZ FESTIVAL—Central box office: lobby, Omni Park Central Hotel, Seventh Ave. at 55th-56th Sts. (787-2020). Avery Fisher Hall at 8: Miles Davis Band; $15–$25. Carnegie Hall at 8: Ella Fitzgerald and the Paul Smith Trio; $15–$25. Carnegie Recital Hall at 5: Marian McPartland, solo piano; $9. A moonlight cruise with Dizzy Gillespie; Pier 81, 41st St. and the Hudson River, at 8; $17.50; in advance, $15. St. Peter's Church, Lexington Ave. at 54th St. at 8: vibraphonist Walt Dickerson, vocalist Carmen Lundy; $10.

CHARLI PERSIP AND SUPERBAND—Jazz Center of New York, 380 Lafayette St. (505-5660), at 9:30 and 11 p.m. $8.

KRISHNA BHATT—Music of North India for sitar. Alternative Museum, 17 White St. (966-4444), at 8. $7.

JOSEPH CELLI/CAMUS CELLI—See 6/20. Today at 9 at the 22 Wooster Street Gallery.

AL GREY QUARTET—Jazz. Bryant Park, off Sixth Ave. and 40th-42nd Sts., at 12:30. Free.

REYNOLDS AND COWAN—Celtic music. Exxon Park, west of Sixth Ave., 49th–50th Sts., at 12:30. Free.

X-SEAMEN'S INSTITUTE—Sea chanteys, outdoors at the Trans-Lux Seaport Theater, 210 Front St., at 7. Free.

JOE NEWMAN, trumpeter. Jazz at Noon, a lunch-hour jam session. Freddy's, 308 E. 49th St. (888-1633), at 12. $4.

SUMMER SYMPHONY, Henry Shek conductor; pianist Henry Lowinger. Works by Beethoven and Tchaikovsky. Rathaus Hall, Queens College, L.I.E. and Kissena Blvd., Flushing (718-932-9174), at 8. $3.

CELEBRATE BROOKLYN—Salute to the Kool Jazz Festival, with Lester Bowie's Big Band and Axiom. Prospect Park Bandshell, P.P.W. and 9th St., Brooklyn, at 8. Free. Rain date, 6/22 at 3.

CHARLIE KING, topical folksinger-guitarist. Benefit for N.Y.C. Friends of *Clearwater*. Townhouse on the River, 145 Columbia Heights, Brooklyn (718-996-3154), at 8. $6.

BENNY COURET AND FRIENDS—Blues and pop music. Good Coffee House, 53 Prospect Park West, Brooklyn (718-768-2972, after 8:30 Fri. only), at 9:30. $4.

Saturday, June 22

KOOL JAZZ FESTIVAL—See 6/21 for ticket information. Avery Fisher Hall at 8: "Musical Life of Dave Brubeck," with Brubeck and Quartet, Carmen McRae, Jon Hendricks, Eugene Wright, Joe Morello, Bobby Millitello, Darius and Danny Brubeck; $15.50–$19.50. Carnegie Hall at 8: "Spanish Night," with Paco De Lucia y su Grupo, Tete Montoliu, Pegasus; $10–$17.50. Carnegie Recital Hall at 5:30: George Wallington, solo piano; $9. Town Hall at 8: David Murray Big Band in Concert; $12, $15. Waterloo Village, Stanhope, N.J.: "Piano Spectacular," 4–10 p.m., with several keyboard performers including Dick Hyman, Jane Jarvis, and Dick Wellstood, and with intrumental groups, including Terry Waldo and the Gotham City Band; $12, $10 in advance; picnic groups welcome, and refreshments available.

LAURIE ANDERSON PERFORMS LAURIE ANDERSON—World premiere of her latest work. Alice Tully Hall at 8. $10.

WILLIAMSBURGH CONTEMPORARY COMPOSERS' ORCHESTRA, Gerry Eastman conductor; violinist John Blake, trumpeter Jimmy Owens. New music composed for this group.Carnegie Recital Hall at 8:30. $10.

LATA MANGESHKER/KISHORE KUMAR, with Dilip Kumar and Padimini Kolhappure. Concert of Indian music Madison Square Garden at 7:30. $7–$100.

JANN PARKER/ART BLAKEY JR., and the Metropolitan All Stars. Salute to the Kool Jazz Festival. Donnell Library Center, 20 W. 53rd St. (621-0618), at 2:30. Free.

BARRY HARRIS QUARTET, with Clifford Jordan. A tribute to Bud Powell. Jazz Center of New York, 380 Lafayette St. (505-5660), at 9:30 and 11. $8.

THE BEST OF NEW YORK GOLD—Tony Williams, Fred Paris and the Five Satins, the Dubs, the Drifters, the Del Vikings, the Harptones, Vito and the Salutations. Beacon Theater, Broadway and 74th St. (787-1477), at 8 and midnight. $15.50–$17.50.

EPHAT MUJURU—Mbira music of Zimbabwe. Alternative Museum, 17 White St. (966-4444), at 8. $7.

PUERTO RICO: ENCANTO Y CANCION—Music by Puerto Rican composers of the 19th and 20th centuries. Repertorio Espanol, 138 E. 27th St. (889-2850), at 8. $15.

CONCERT PERFORMANCES of excerpts from new works in music theater and opera, selected by the National Music Theater Network, performed by Equity members. Douglas Fairbanks Theater, 432 W. 42nd St. (382-0984), at 2. $10. See also 6/24.

STONEWALL CHORALE—Music by Barber, Billings, Foster, Ives, Kosse, Musgrave, Rorem; settings of poetry by Stephens, Thomas, Wyatt, and Sappho. St. John's in the Village, Waverly Pl. and W. 11th St. (989-4349), at 8. $10, in advance $7.

CELEBRATE BROOKLYN—Salute to the Kool Jazz Festival. Pieces of Time and the Larry Karush Quintet. Prospect Park Bandshell, P.P.W. and 9th St., Brooklyn, at 8. Free. Rain date, 6/23 at 3.

ACADEMIA ORCHESTRA ENSEMBLE, Jan Jozef Wnek conductor. Cunningham Park, 196th St. and Union Tpke., Fresh Meadows, Queens, at 7:30. Free. Rain date, 6/23 at 4.

IRISH MUSIC FESTIVAL—Music and dance by singers, fiddlers, pipers, harpists, and more. Continuous music and workshops (see also Happenings, page 91). Snug Harbor Cultural Center, 914 Richmond Terrace, S. I. (Irish Arts Center, 757-3318), 1–10. $7.50, in advance $5.

Sunday, June 23

KOOL JAZZ FESTIVAL—*See 6/21 for ticket information.* Avery Fisher Hall at 8: Stanley Clarke Band and Jeff Lorber Fusion; $13.50–$17.50. Carnegie Hall at 8: Tribute to Wes Montgomery, with George Benson, Buddy Montgomery, Kevin Eubanks, Hank Jones, many others; $14.50–$18.50. Carnegie Recital Hall at 5:30: Dave Frishberg, solo piano; $9. Waterloo Village, Stanhope, N.J.: New Jersey Jazz Society Jazz Picnic, 1–9, Bucky and John Pizzarelli, Bob Haggart's Jazz Band, Jim Cullum's Happy Jazz Band, many more; $12, in advance $10, under 12 $6.

LAURA SPITZER, pianist (N.Y. debut). Works of Bach, Ravel, Bartok, Baley (N.Y. premiere). Merkin Concert Hall at 8. $7.

ANAHID KERPICHIAN ABELIANS, soprano, with *pianist Yves Abel. Works by Gluck, Schubert, Komitas*, Duparc, others; also Roumanian songs. Carnegie Recital Hall at 8:30. $10, $12.

DAVID HIGGS, organist. Works by Bach, including chorale preludes from the *Orgelbüchlein*. Grace Church, Broadway at 10th St., at 3. $1.

TOM BRIGGS AND TRIO—Jazz at the Dairy, Central *Park west of the Zoo at 65th St., at 1. Free.*

MARTIN GONZALEZ, countertenor, with I Solisti Ignatii, harpsichordist Dongsok Shin, viola da gambaist Bob Myers. Solos, duets, ensembles by Bach, Scarlatti, Handel, Schutz, Buxtehude, Monteverdi. St. Ignatius Church, West End Ave. and 87th St., at 4. $5 contribution.

ANTONIO TESSITORE, baritone/**GAYLE SPRADLEY**, pianist. Music of Beethoven, Bellini, Faure, Mozart. Jan Hus Presbyterian Church, 351 E. 74th St., at 4:30. $5 donation.

LORIN SKLAMBERG/LEAH WARNICK—Original music, also works in jazz, folk, blues, Latin American styles. A gay-pride celebration. People's Voice Cafe, St. Clement's Church, 423 W. 46th St., at 7. $5.

QUEENS SYMPHONY ORCHESTRA BAROQUE ENSEMBLE—Music by Handel, Bach, and Telemann. On the lawn at the Queens County Farm Museum, 73-50 Little Neck Pkwy., Floral Park (718-468-4355), at 3. $4 donation. Rain site, P.S. 186, 252-12 72nd Ave., Bellerose, a block away.

SEUFFERT BAND, George F. Seuffert conductor. Music for concert band. Seuffert Bandshell, Forest Park, Queens, at 3. Free.

BROOKLYN OPERA THEATER—Arias and duets from opera and musical comedy. Brooklyn Conservatory of Music Recital Hall, 58 Seventh Ave., Brooklyn (718-622-3300), at 2:30. A benefit concert. $4.

WAVE HILL CHAMBER PLAYERS—Works by *Brahms, Beethoven, Turina.* Wave Hill Armor Hall, 252nd St. and Independence Hall, Bronx (549-3200), at 7:30. A benefit.

LEHMAN COLLEGE COMMUNITY BAND, Jerome Sala conductor; flutist Linda Tauber. "Mostly Women," music from *Gigi, Mary Poppins, La Traviata,* other works. Lehman College campus courtyard, Bedford Park Blvd. West and Goulden Ave., Bronx (960-8833), at 6. Free.

CELEBRATE BROOKLYN— Salute to the Kool Jazz Festival, with Jim Pepper and Friends and the Michael Weiss Quartet. Prospect Park Bandshell, P.P.W. and 9th St., Brooklyn, at 8. Free. Rain date, 6/24 at 8.

DIANE WALSH, others. See 6/20. Today at 4.

KINGS BAY Y CHORUS, Leon Leibowitz conductor. **PAUL GABRIEL WINSTON**, pianist. Music includes Schumann, Gilbert and Sullivan, Hebrew songs, ragtime, original music by Mr. Winston, and audience requests. Kings Bay YM-YWHA, 3495 Nostrand Ave., Brooklyn (718-648-7703), at 2. $3.

Monday, June 24

KOOL JAZZ FESTIVAL—See 6/21 for ticket information. Town Hall at 8: Tribute to Bud Powell, with the Arthur Taylor Quartet, Tommy Flanagan Trio, Cecil Payne, George Wallington, others; $12, $16. Carnegie Recital Hall at 5: Valerie Capers, solo piano; $9.

CONCERT PERFORMANCES—See 6/22. Today at 2, same program. Tonight at 8, a gala; same program, with "cameo appearances" by Max Morath, Robert Merrill, Patricia Craig, Richard Cassilly, Gordon Cannell, others; $40.

THE DACACCIA QUARTET—Double-reed ensemble, with music from the Renaissance to the 20th century. Bryant Park, Sixth Ave. and 40th-42nd St., at 12:30. Free.

DAVID HEISS, cellist/**WARREN JONES**, pianist. Music of Mendelssohn, Debussy, Webern, Schumann. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

WEST VILLAGE CHORALE SUMMER SING—Gwen Gould conducts open readings of Poulenc's *Gloria* and Bach's *Magnificat.* St. John's in the Village, 224 Waverly Pl. at W. 11th St., at 7:30. $4 includes *refreshments and use of score.*

Tuesday, June 25

KOOL JAZZ FESTIVAL—See 6/21 for ticket information. Avery Fisher Hall at 8: Tribute to John Hammond, with Stevie Ray Vaughan and Double Trouble, *Scott Hamilton, Buck Clayton, Doc Cheatham, others;* $15.50–$19.50. Carnegie Hall at 8: "Sassy the Divine One," Sarah Vaughan, her trio, and Makoto Ozone; $15–$20.50. Carnegie Recital Hall at 5: Patti Bown, *solo piano;* $9.

MUSIC ON THE PIER—Opening of summer-concert series. Dan Fogelberg and the Chris Hillman Band. Pier 86, 45th St. and the Hudson River (249-8870), at 7:30; doors open at 6. $11.50–$14, in advance, $10–$12.50.

RICHARD TUCKER MUSICALE—The Tucker Music *Foundation previous winners, including Susan Dunn,* Diana Soviero, Erie Mills, Barry McCauley, Jerry Hadley, Richard Leech, Kevin Maynor. Alice Tully Hall at 8. $10.

LYNN WELSHMAN AND THE TEN TET JAZZ BANK—Exxon Park, west of Sixth Ave., 49th–50th Sts., at 12:30. Free.

WANDA BARENBOIM, pianist. Music of Schumann, Chopin, Rachmaninoff. Trinity Church, Broadway at Wall St., at 12:45. Free.

PUERTO RICO: ENCANTO Y CANCION—See 6/22.

KUNI MIKAMI/EAST OF THE SUN ORCHESTRA—With Alejandra Dondines, Dancers of the Americas. Bell Plaza, 42nd St. off Sixth Ave., at noon. Free.

MILTIADES MATTHIAS, pianist. Lincoln Center Library at 4. Free.

CAN'T HELP SINGING—Music of Jerome Kern, sung by Sara-Ann Noll, Marilyn Florez, Harry Crossfield, Stephen Mosel. Manhattan Savings Bank, Third Ave. at 86th St., at 8:15. Free.

TIME OUT FOR LOVE See 6/20.

COMMUNITY JAM—Political rock with open audience jamming. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. $3.

NEW YORK CHORAL SOCIETY SUMMER SING—Dino Anagnost conducts open readings of Mozart's *Requiem* and Verdi's *Four Sacred Pieces.* CAMI Hall, 165 W. 57th St., at 7:30. $5 includes refreshments and use of a score.

Opera

METROPOLITAN OPERA IN THE PARKS—Free summer concert performances, thru 6/22. 6/18 at 8:30, Central Park Great Lawn: Verdi's *Rigoletto,* Woitach conducting; with Robinson, Protti, Alexander, I. Jones, Clark, Macurdy (rain date, 6/20). 6/19 at 8:30, Astoria Park, Queens: Puccini's *Manon Lescaut,* Santi conducting; with Maliponte, V. Moldoveanu, Hartman, Courtney (rain date, 6/20). 6/21 at 8:30, Cunningham Park, Queens: *Rigoletto,* with Bradley, Protti, Alexander, Catania, Clark, Macurdy (rain date, 6/23). 6/22 at 8:30, Eisenhower Park, Nassau County: *Manon Lescaut,* with Maliponte, V. Moldoveanu, Elvira, Berberian (rain date, 6/23).

THE MANY FACES OF MANON LESCAUT—Music by both Puccini and Massenet. Lampas Operatic Vignettes Extraordinaire production, with actors as well *as singers. Dalton School, 108 E. 89th St.* (787-3362). 6/19, 21, 26, 27, 28 at 7:15. Free.

Dance

New York City Ballet Company
At the New York State Theater

Through June 23. $4–$36. 6/18 at 8: *Allegro Brillante, Andantino, In Memory of . . . ; Liebeslieder Walzer.* 6/19 at 8: *Concerto Barocco, The Cage, Other Dances, The Four Temperaments.* 6/20 at 8: *Square Dance, In Memory of . . . . , The Four Seasons.* 6/21 at 8: *Allegro Brillante, Andantino, Poulenc Sonata, Symphony in Three Movements.* 6/22 at 2: *Allegro Brillante, Afternoon of a Faun, Other Dances, Stravinsky Violin Concerto.* 6/22 at 8: *Concerto Barocco, The Cage, Andantino, Symphony in Three Movements.* 6/23 at 1: *Divertimento From "Le Baiser de la Fee," Tchaikovsky Pas de Deux, Poulenc Sonata, The Four Seasons.* 6/23 at 7: *Concerto Barocco, Valse Triste, Eight More, Liebeslieder Walzer.* End of season.

Dance Theatre of Harlem
At the Metropolitan Opera House

June 17–29. $10–$30. 6/17 at 7:30: Benefit gala; $50–$1,000 (489-8420); *Stars and Stripes; Giselle.* 6/18 at 8, 6/22 at 2 and 8: *Troy Game; Giselle.* 6/19, 20, 21 at 8: *Serenade; Voluntaries; Firebird.* 6/24, 25 at 8: World premiere of David Gordon's *Piano Movers;* also *Fall River Legend, Stars and Stripes.* 6/26 at 8: N.Y. premiere of Domy Reiter-Soffer's *La Mer;* also *Giselle.* 6/27 at 8: *Caravanserai, A Streetcar Named Desire, Dougla.* 6/28 at 8, 6/29 at 2: *La Mer, A Streetcar Named Desire, Stars and Stripes.* 6/29 at 8: *Dougla, Fall River Legend, Stars and Stripes.*

Other

TANGO ARGENTINO—30 dancers, singers, musicians from Argentina in a spectacle covering 100 years of the tango. City Center, 6/25 at 7, 6/26–29 at 8, 6/30 at 3 and 7:30. $10–$30.

A DOLLAR A DANCE—Works by Karen Heifetz, Patrecia Lenore, Kate T. Morgan, Barbara Ann Ryan, Ann Sullivan. Kiva, 307-309 Canal St. (460-9718). 6/17 at 8:30. $6.

ALEJANDRA DONDINES/DANCERS OF THE AMERICAS—With Kuni Mikami and East of the Sun Orchestra. Bell Plaza, 42nd St. off Sixth Ave., 6/25 at noon. Free.

AMERICAN SPANISH DANCE THEATRE—Bryant Park, Sixth Ave. and 40th–42nd, 6/18 at 12:30. Free.

AN ARABIAN NIGHTS WEDDING FESTIVAL FANTASY—Serena and 30 Middle Eastern dancers with musicians, in wedding and dervish dances and belly-dance. Damrosch Park, Lincoln Center, 6/22 at 8. Free. Rain date, 6/24.

ANDREA LYNN FISHER/CATHERINE MONNIG—The two companies on a double bill, at the Cunningham Studio, 55 Bethune St. (924-0077). 6/21, 22 at 9; 6/23 at 8. $6.

ANNABELLA GONZALEZ DANCE THEATER—Program includes two new works. Open Eye, 316 E. *88th St. (722-4128). 6/20, 21 at 8.* $6.50.

CELEBRATE BROOKLYN—The summer series opens with a Dance Festival Preview, featuring Jubilation!, Glenn Lund, Morocco, Eyes and Rhythms of the Caribbean, Mark Taylor, American Ballroom Theater, others. Prospect Park Bandshell, P.P.W. and 9th St. 6/20 at 8. Free. At 6, a picnic benefit; $35.

DJ MCDONALD AND DANCERS—"Through the Ages," premiere of four dance works focusing on aging and the "making of myth out of memory." DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 6/20–23 at 8. $7.

FRESH TRACKS—Works by Susan Hadley, David Dorfman, Judy Levine, Vicki Angel, David Landis, Eva Gasteazoro. Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 6/18, 25 at 8. $7.

JEANETTE STONER/ZVI GOTHEINER—New dances by each. Larry Richardson's Dance Gallery, 242 E. 14th St. (685-5972). 6/21, 22, 23 at 8. $6.

KEI TAKEI'S MOVING EARTH—"Light," Part 20, and "Evocations." La Mama, E.T.C., 74A E. 4th St. (475-7710). Tues.–Sun., thru 6/23, at 7:30. $10; Fri., Sat. $12.

KEVIN WYNN COLLECTION—Dancespace, 622 Broadway, south of Bleecker St. (924-0077). 6/22, 23 at 8. $6.

LIVE WEIGHT DANCE COMPANY—Choreography by company members Brad Eichwald, Meredith Stead. Ohio Theatr, 66 Wooster St. (924-0077). 6/20–23, 6/27–30 at 8. $6.

LORIS ANTHONY BECKLES AND COMPANY—"Spheres." Symphony Space, 6/18 at 8. $3.

MICHIYO AND DANCERS—Works to Oriental music and moden jazz. Bryant Park, off Sixth Ave. and 40th–42nd Sts. 6/25 at 12:30. Free.

RENEE WADLEIGH—Three new dances. St. Mark's Church, Second Ave. at 10th St. (924-0077). 6/20–23 at 8. $7.

OTHER EVENTS

Happenings

THE MAGICAL WORLD OF DISNEY—At Radio City Music Hall, 6/21–8/29. A stage show that features Mickey Mouse and Donald Duck along with the Rockettes and other non-cartoon characters in "an enchanted journey of the magical moments inspired by Disney's classic films." A Disney feature movie accompanies each performance (see Movie listings): Tues., Wed., Thurs. at 12:30, 4, 7:30; Fri., Sat., Sun. at 10:30, 1:30, 4:30, 7:30. $12, $14; 757-3100.

SUMMER SOLSTICE CELEBRATIONS—Two we know about: The annual New Wilderness program begins at 5:30 a.m. 6/21, and there'll be happenings all day until dusk, not all of them in Central Park, where the "sacred unity pipe ceremony" kicks things off in the East Meadow, 99th St. and Fifth Ave. Before sunrise, there'll be meditations, music, T'ai Chi, and more, and then chants, a salute to the sun, and, at 6:44 a.m., the Solstice Moment ceremony. Dance, more music from groups like Gamelan Son of Lion and Music for Homemade Instruments, banner-making, stone carving, readings, improvisations, continue all day (longest in the year, you realize). This year's offering by Wendy Chambers and Elise Bernhardt is called "Solar Diptych," the cast includes 30 trumpeters and 15 dancers, and part of the story line goes "Repetitions and echoes will equally oppose each other spatially" and "15 golden dancers will emerge from rocks, melt down a hill and explode into motion." Performances are at 12:15 and 6 p.m. Sunset events are scheduled for 6–9, and the Bread and Puppet Theater will participate. If there's rain, the Solstice won't do a repeat performance, but the celebrants will turn up the next day . . . An International Youth Year concert 6/22 at 1 will also celebrate the Solstice, at the Central Park Bandshell, 72nd St. off Fifth Ave. (rain date 6/29). Jazz and folk and pop musicians include Dana Grasso, Wendy Winkler, Bob Sardo and Firemist, along with comic Tony "Fireman" Vera, Prince impersonator C.P. Lacey, and M.C. Niecie Colon. Friendship's the theme and admission's free.

NEW YORK EXPERIENCE—Multi-screen spectacle of the city's past and present. Shown on the hour, Mon.–Thurs. 11 a.m.–7; Fri. and Sat. 11–8; Sun. noon–8. McGraw-Hill Building , Sixth Ave. near 48th St. (869-0345). $4.50; children under 12, $2.75.

THE SEAPORT EXPERIENCE—The story of the South Street Seaport area, from past to present, told in a multi-screen format, with special effects. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Sun.-Thurs. 11 a.m.-6 p.m.; Fri. and Sat. to 8. $3.75; to 12, $2.50.

A FLOCK OF FESTIVALS, and other seasonal doings: It's Lexington Ave.'s turn to throw a multi-block party and invite the city over for refreshments, browsing, and buying. Date is 6/23, 11–6, from 23rd to 34th Sts.; the added attraction here is the Middle Eastern and Indian concentration of shops and restaurants in the neighborhood, with many of them taking part in the street fair. Arts and crafts, collectibles, antiques, and entertainers, too; proceeds from vendor space sales go to providing meals for elderly shut-ins. Rain date, 6/30 . . . CANDU, or Chelsea Against Nuclear Destruction United, combines a music festival and a street fair in its neighborhood, on W. 16th St. between Fifth and Sixth Aves., 6/22, 11–6 (rain date, next day). A flea market, belly-dancing, Haitian, reggae, Irish, Greek music, lots of food, crafts to buy, and speakers on the subject at hand . . . With Union Square Park on E. 14th–17th Sts. at Fourth–Fifth Aves. taking on such an inviting new look, the understandably happy Community Coalition wants to show off and have us over—three times this week: 6/19 at 6 p.m., take a covered dish to serve four, and take part in a pot-luck supper; or drop by for an outdoor concert, 6/23 at 2, the Renaissance Street Singers; 6/24 at noon, Paava Carey and group . . . The annual Irish Music Festival is an all-day outdoor fun-fest at Snug Harbor Cultural Center, Staten Island, 6/22, 1–10 (rain date, 7/6). Singer Tommy Makem, piper Liam O'Flynn, and over 30 more musicians who play fife, Uilleann pipes, fiddle, banjo, and our heartstrings will be on hand, and there'll be Irish dancers too, plus workshops, a children's area, food and drink, room to picnic, and a grand ceilidh for everyone, to wind things up in style. $7.50, in advance $5; under 12 free (757-3318, 3191) . . . A pair of openings-for-the-season: The Bronx Zoo's JungleWorld officially opens 6/22, to become home for the proboscis monkey, a 750-pound Malayan tapir, the black leopard, and other fauna; admission is 25 cents Fri.–Mon., 50 cents Tues.–Thurs., in addition to the Zoo's gate fee. The Colombian Coffee Summer Terrace, an inside-outside cafe setting, opens 6/24 at the Colombian Center, 140 E. 57th St., with free hot or iced coffee for the tasting, friendly folks to answer questions about the country, and photographs that promote both culture and coffee . . . A couple of Brooklyn celebrations: Festival '85 at the Junction is a folksy folk event, at Flatbush and Nostrand Aves., 6/23, 11–7, with scores of entertainers, foods and other things for sale, nonstop music, and more. And at Coney Island 6/22, beginning at 2 at Steeplechase Park: the annual Mermaid Parade, going east on Surf Ave., with much more to watch.

THE VIOLENT UNIVERSE—The current sky show at the Hayden Planetarium, C.P.W. at 81st St. (873-1300) is narrated by Vincent Price and examines such phenomena as black holes, exploding galaxies, and the birth of our own solar system. You also visit stars, including the sun, and watch the blast of a supernova. Thru June 24, weekdays at 1:30 and 3:30, weekends hourly between 1 and 5.

Tours

SUTTON PLACE—"The Past, Present, and Future of Historic Sutton Place," in three tours 6/20 at 6, 7, and 8 p.m. Focus is on architecture and history. Meet at the park, 57th St. and Sutton Pl. (Sutton Area Community, 688-1881). Free.

SOUTH STREET SEAPORT—Tours of the area, including at least one of the ships. Daily at regular intervals (669-9400).

GREENWICH VILLAGE—Street names, graveyards, architecture, on a "Historywalk" with Joyce Gold (242-5762). 6/23 at noon, meet at Washington Square Park, under the arch, foot of Fifth Ave. $8.

NEW YORK WALK-ABOUT—"Shadows of Eventide," nocturnal New York; 6/22 at midnight, reservations only. 6/23 at 11 a.m. and 2: Greenwich Village, "Echoes of the Past"; meet S.E. corner of W. 13th St. and Seventh Ave. (582-2015 weekdays, 914-834-5388 weekends, evenings). $5 each tour.

GREENWICH VILLAGE—"New York's first summer colony." Walk with the Museum of the City of New York (534-1672). 6/23 at 1:30, meet at Gay and Christopher Sts., just west of Sixth Ave. and 8th St. $6.

TOURS IN THE BRONX—"Sights and Sounds," a bus tour 6/23, at either 9 a.m. or 1 p.m., for three hours. From Riverdale to the South Bronx, Pelham Bay Park to Longwood and Mott Haven; $14. Bronx County Historical Society (881-8900), for reservations . . . Also, "Know Your Neighborhood" walk and talk, 6/25 at 7: Williamsbridge Oval Park; $4; meet at the Museum of Bronx History, 3266 Bainbridge Ave. at E. 208th St.; $4.

TOURS WITH THE MUNICIPAL ART SOCIETY—(935-3960). "Waterfront Communities": 6/22, Long Island City—Hunter's Point, the 1890s courthouse, and the waterfront; $8 . . . "Hard Hat" tours, visits to constructions and restorations in progress. 6/18 at 6, the final building in the World Trade Center. 6/25 at 6, Carnegie Hall. Each, $8; phone to reserve and for directions . . . Also, a free tour along a portion of Fifth Ave., each Thurs. at 12:30; meet at the Urban Center, Madison Ave. at 51st St. And a free tour of Grand Central Station, each Wed. at 12:30; meet under the Kodak sign, at Chemical Bank.

LOWER EAST SIDE ARTISTS' STUDIOS—Visits with the Floating Gallery (254-3690). 6/22 at 1. $12. Phone for location.

TOURS WITH THE 92ND STREET Y—Pre-registration required for all (427-6000, ext. 179). All these 6/23: At 11 a.m., "The Seventies From River to River"; take along lunch for a picnic in the park; $8. At 11 a.m., "Great Escapes in the City"—20-plus atriums, waterfalls, gardens in skyscraper public spaces; $8. At 8:30 a.m., a bike trip or hike in New Jersey's Pine Barrens, with swimming included; take a lunch as well as your bike; $30.

URBAN PARK RANGERS—Tours and workshops; free unless otherwise noted. Phone borough offices for this week's events. **Bronx** (548-7880) . . . **Brooklyn** (718-856-4210) . . . **Manhattan** (379-3091) . . . **Queens** (718-699-4204) . . . **Staten Island** (718-442-1304).

PICK YOUR OWN WILD FOOD—"Wildman" Steve Brill leads tours in city parks in search of fruits, herbs, nuts, vegetables, etc. that grow where you least expect them. Each tour, 11:45 a.m.–4, $15; $20 late registration (718-291-6825). 6/22, Central Park. 6/23, Muttontown Preserve, L.I.

BRYANT PARK—"Once Around the Park," a free tour every Thurs., 12:30–1:30. Meet on S.E. corner of Sixth Ave. and 42nd St. (679-4142).

GREENWICH VILLAGE—Two-hour walking tour with emphasis on history and architecture (675-3213). Mon.–Fri. at 10 a.m. $5.

WILD FOODS, HERBS, AND DEVAS—"Magical nature walks" with Madeline Green (777-5658), who shows you how to identify and use plants. 6/23, Fort Tryon Park. $15. Phone for meeting places.

NATURE WALKS—Alley Pond Environmental Center, 228-06 Northern Blvd., Queens (718-229-4000): Woodland walk to look for naive insects, 6/22 at 10 a.m.; $2. A walk along the trails, Wed. at 10 a.m.; $1. Woodland-trail walks Sat. at 10 a.m.; $1 . . . Wave Hill, 249th St. and Independence Ave., Bronx (549-2055): A greenhouse-and-garden walk, every Sun. at 2:15. All free with weekend admission, $2 . . . Old Westbury Gardens, Westbury, L.I. (516-333-0048): Twilight lecture tours. 6/20 at 7: "A Kaleidoscope of Roses." $5.

BROOKLYN SHORE—Marine Park, Plum and Dead Horse Bay Beaches, with the Shore Walkers of New York (663-2167). 6/23; phone for details. $3.

URBAN TRAIL CONFERENCE—Emphasis is on nature, and walking itself, with hikes and some city walks. 6/18 at 6, meet at the Brooklyn Heights Library, 280 Cadman Plaza West, for a walk in this historic neighborhood; $3 (718-204-1112, mornings). 6/25 at 12:30, meet at Vanderbilt Gate, Fifth Ave. and 104th St., for a tour of Central Park's Conservatory Garden; free.

OUTDOORS CLUB—Write P.O. Box 227, N.Y. 10021, for schedule of this week's country hikes. Also, 6/22 at 11 a.m., meet outside Brooklyn Bridge IRT station, next to City Hall Park, for a walk in Chinatown, Little Italy, and other sections of Lower Manhattan (876-6688, eves.); $1.

COUNTRY CYCLING TOURS—Write 140 W. 83rd St., New York 10024 (874-5151) for schedule. $18 without transportation, $27 with; rental available. Reservations required. 6/22, Strawberry Fields, Somerset County. 6/23, Strawberry Fields, Connecticut Shore.

ROADTREK—Guided bicycle tours of rural areas. A van leaves from the promenade on E. 82nd St. and East End Ave.; $23. Phone 718-256-6030 for information, newsletter, and to register. 6/23, Jones Beach.

Sports

BASEBALL—**Mets:** Shea Stadium, Flushing (718-507-6387). $7.50–$9. 6/19, 20 at 7:35 vs. Chicago; 6/21 at 8:05, 6/22 at 7:35, 6/23 at 1:35 vs. Montreal . . . **Yankees:** Yankee Stadium, Bronx (293-6013). $1.50–$9.75. 6/24, 25, 26 at 8 vs. Baltimore.

HORSE RACING—The thoroughbreds are at Belmont Park, thru 7/29 (718-641-4700, ext. 306, 421). Daily except Tue., post time at 1. $2, $5. Featured races: 6/19, the Hyde Park; 6/22, the Hill Prince; 6/23, the True North.

THE DESK SET—The Manufacturers Hanover Corporate Challenge, 3.5 miles around Central Park, beginning at 7:05 p.m. on 6/19, Tavern on the Green, 65th St. off C.P.W. (860-4455).

ALL-STAR WRESTLING—Hulk Hogan vs. Muraco, Windham Rotundo and Steele vs. Studd Patera and Heenan, Steamboat vs. Valentine. 6/21 at 8, Madison Square Garden, $7–$100 (563-8000).

Children

OFF CENTRE THEATRE presents "Little Red Riding Hood" and "Prince Ebony," an original play by Abigail Rosen about a little boy named Nelson who wishes for superpowers and gets them! Free performances Mon. at 10:30 a.m. in front of the Children's

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OTHER EVENTS

Zoo in Central Park, and Fri. at 10:30 a.m. in Mt. Morris/Marcus Garvey Park in Harlem. Tue., Wed., and Thu. they perform "Little Red" at 10:30 a.m. and "Prince Ebony" at 1 p.m., 436 W. 18th St., between Tenth and Eleventh Aves. $3.25 (929-8299).

MICHAEL TAUBENSLAG PRODUCTIONS—"The Funzapoppin Magic Show," with audience participation, music, clowns, animals. 6/23 at 1:30; Jan Hus Playhouse, 351 E. 74th St. (772-9180); free.

CHILDREN'S POTTERY—Learn where clay comes from in the Clay Pit Ponds area and see how it was used in the past; clay will be shaped into pinchpots by the children. 6/22 at 1, Clay Pit Ponds State Park Preserve, Carlin St. off Sharrotts Rd., Charleston, Staten Island; free but must register (718-967-1976).

2ND INTERNATIONAL FESTIVAL OF CLOWN-THEATER—Although the shows are aimed at adults, If Every Fool Inc. is also offering family fare, thru 6/30. 6/22 at 1, "The Clown Conspiracy," with Joe Killian and Michael Zerphy, features pantomime and juggling . . . 6/23 at 11 a.m., the No Elephant Circus performs Jean Paul Jenack's "From Soup to Nuts," in which a clown, juggler, acrobat, and magician meet in a little restaurant. Westbeth Theatre Center, 151 Bank St.; $4, $6 adults (675-1014).

ARABIAN NIGHTS—"Aladdin and His Wonderful Lamp" and "Ali Baba and the Forty Thieves." Theater Workshop, 317 Merrick Rd., Lynbrook, L.I.; 6/22, 23 at 1 and 3:30; $4 (516-599-1982).

CHILDREN'S ART, from the Studio in A School. 400 paintings, drawings, and sculptures selected from works created by 19,000 N.Y.C. elementary-school students. Thru 6/28; Mon.–Fri., 9–5; Federal Hall, 26 Wall St.; free.

STORYTELLING—Diane Wolkstein will read her own story, "The Magic Wings," 6/22 at 11; Hans Christian Andersen statue by the Model Boat Pond, Central Park off Fifth Ave. and 72nd St.; free.

JACK AND THE BEANSTALK—Audience participation. Arena Players production. 6/22, 23 at 1; 296 Rt. 109, East Farmingdale, L.I. (516-293-0674); $4.

ALFRED THE DRAGON AND THE MISSING CARNIVAL—By the Children's Improv. Co. at New Media, 1463 Third Ave., near 82nd St. (734-5195). Sat. at 3:30. $3.50; adults, $4.

LITTLE PEOPLE'S THEATRE COMPANY—Sat. and Sun. at 1:30: "Sleeping Beauty"; Sat. and Sun. at 3: "Cinderella." Thru 6/30, at Courtyard Playhouse, 39 Grove St. (765-9540). $4. Reservations a must.

13TH STREET REPERTORY COMPANY—Sat. at 1, "The Empire Laughs Back"; Sun. at 1, "Rumpelstiltskin." Sat. and Sun. at 3, "The Snow White Show." 50 W. 13th St. (675-6677). $3.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st Sts. (752-1165). Magic, comedy, audience participation. Shows Sat. and Sun. at 1, 2:30, and 4. $5. Reservations a must; all adults must be with a child.

PUPPET PLAYHOUSE—At the Murphy Center at Asphalt Green, 555 E. 90th St. (879-3316). Leela's puppets will perform "The Dark Wizard and the King," 6/22 at 11 and 2; $3.

BELVEDERE CASTLE—Exhibits on weather, geology, etc., at the Central Park Learning Center. 79th St. south of the Great Lawn (772-0210). 6/22 at 1, hear "Shoreside Stories," about underwater creatures, told by the Dere Family Players. Free but must reserve.

NEW YORK PUBLIC LIBRARY—Call your local branch for films and story hours. 6/20 at 3:30, Payton Wilkinson and Timothy Siciliano will conduct a cartoon workshop . . . 6/25 at 10:30 a.m., the Rainbow Puppet Works will perform "The Town and Country Mouse," with stories and songs. Both events at the 125th Street Branch, 224 E. 125th St. (534-5050); free but pre-register.

CHILDREN'S MUSUEM OF MANHATTAN—Previously known as "G.A.M.E.," at the Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed.–Sun. 1–5; weekends, $3, adults $2; weekdays, $2 and $1. Exhibits: "Color and Light"—prisms, shadow wall, performance area . . . "Comics Come Alive," comic-strip art through the centuries . . . 6/22, 23, "Animals as People" presents the question: Krazy Katz and Ignatz the Mouse, Tom and Jerry and Pogo—animals or people? Free with museum admission.

STATEN ISLAND CHILDREN'S MUSEUM—15 Beach St. (718-273-2060). Tue.–Fri. 1–5; Sat. 11–5; Sun. and hols. 12–5. $1. Fri. at 1:30, storytelling for 3-5-year-olds . . . 6/22 at 1:30, celebrate summer solstice by designing and creating banners, to be unfurled in Tappen Park . . . 6/23, spend the day with Mickey Mouse, Donald Duck, Goofy, and Pluto, starting at 1:30 with "Mickey's Trailer," a 1938 cartoon about our heroes chasing a driverless car, and "Wonder Dog," from 1948, in which Pluto tries to win the girl of his dreams.

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KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress Opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

ACUTE CAFE—110 W. Broadway, bet. Duane & Reade Sts., 349-5566. Casual. American. Spcls: fresh fettuccine with smoked salmon and sour cream, leg of lamb with scallions and basil, baby flounder with tomato coulis. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 6–11:30, Sat. 6:30–12:30. Available for private parties. Closed Sun. **(M) AE, CB, DC, MC, V.**

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D Sun.–Thurs. 5–11:30, Fri.–Sat. to 1:30 a.m. Ent. nightly. **(M)** AE, CB, DC.

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10. Closed Sun. **(M)** AE, CB, DC, MC, V.

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: angel hair alla sasi, boneless chicken scarpariello, cannelloni amalfitani. Open Tues.–Thurs. noon–11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** AE, DC, MC, V.

THE COHO—11 Fulton St., 608-0507. Dress opt. American-Seafood. Spcls: market platter incl. lobster, shrimp, filet mignon, & clams; fresh seafood pasta Marsala. Res. sug. L Mon.–Sat. 11:30–5. D Mon.–Fri. 5–11, Sat. to midnight, Sun. 11:30 a.m.–11 p.m. Private parties for 30–100. Ent. nightly from 6. **(M)** AE, CB, DC, MC, V.

DELMONICO'S—56 Beaver St., at South William St., 422-4747. Dress opt. French. Spcls: steak au poivre, filet de sole Normande, poitrine de volaille dijonnaise. Res. sug. B Mon.–Fri. 7:15–10. L Mon.–Fri. 11:30–3. D Mon.–Fri. 5–10. Private parties for 12–250. Closed Sat.–Sun. **(M) AE, CB, DC, MC, V.**

EL CORTIJO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. & Sun. noon–midnight. **(M)** AE, DC, MC, V.

FERRARA'S CAFE—195 Grand St., 226-6150. Casual. Italian pastries only. Spcls: gelati, cannoli. Open daily 7:30 a.m.–midnight. **(I)** No Credit Cards.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.–Fri. 8–10. L & D Mon.–Fri. 11:45–9. Closed Sat.–Sun. **(M)** AE, CB, DC, MC, V.

GEORGINE CARMELLA—165 Mulberry St., bet. Grand & Broome Sts., 226-3999. Dress opt. Regional Italian. Spcls: pollo novello arrosto, mozzarella fritta, ravioli al burro fuso e salvia. Res. sug. D only Tues.–Sat. 6–11, Sun. 2–10. Closed Mon. **(M-E) AE.**

GRAND AMERICA—11 Grand St., at Ave. of the Americas, 431-4995. Dress opt. Regional American. Spcls: San Francisco cioppino, L.I. duckling, Cajun shrimp. Res. sug. L Mon.–Fri. noon–3. D Tues.–Sat. 5–11. Br Sun. noon–5. Private parties for 30. Free 2-hr. D parking. **(M)** AE, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: broiled split lobster with asparagus, mushrooms and basil butter sauce, salmon tartare, grilled veal chop with baby eggplant, red pepper and Roquefort cream sauce, grilled filet mignon. Res. sug. D Sun.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m. Br Sun. noon–4. Prix fixe D. Ent. Private parking. **(M)** AE, CB, DC, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.–Fri. 6:30–10:30, Sat.–Sun. from 7:30. L Mon.–Fri. 11:30–3:30, Sat. noon–3:30. Br Sun. 11–3. D Sun.–Thurs. 5–11:30, Fri.–Sat. 6–10:30. **(M)** AE, CB, DC, MC, V.

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.–Sun. noon–midnight. Closed Mon. **(M)** No Credit Cards.

LE ST. JEAN DES PRES—112-114 Duane St., bet. Broadway & Church St., 608-2332. Casual. Belgian. Spcls: tomates 'cerise' farcies aux crevettes grises, feuillete d'escargots aux tomates fraiches, escalope de veau Roquefort, homard farci a la brunoise de legumes. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–4. D Mon.–Sat. 6–11. Prix fixe for L & D. Private parties for 50–150. Free D parking after 6. **(M)** AE, DC, MC. V.

MANHATTAN BREWERY—40-42 Thompson St., at Broome St., 219-9250. **Tap Room:** Casual. Pub. Spcls: shepherds pie, Irish lamb stew, oysters. Open daily 11:30 a.m.–midnight. **(I) Ocean Grill:** Casual. Seafood. Spcls: Piccadilly fish & chips, Jamaican style swordfish steak, cold seafood feast. Res. sug. Open daily 11:30 a.m.–midnight. **(I-M)** AE,MC,V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. (M) AE, CB, DC, MC, V.

OCEAN CLUB—107 Reade St., 513-0610. Casual. Mediterranean-Seafood. Spcls: Ocean crab delight, steak Diane, broiled veal chop sauteed with mushrooms. Res. sug. L Mon.–Fri. 11:30–4. D Mon.–Sat. 4–midnight. Private parties for 100. Pianist Tues.–Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

OMEN—113 Thompson St., 925-8923. Casual. Japanese-provincial. Spcls: seafood, sashimi, tempure, suppon-soft-shell-turtle, pasta of the house. Res. nec. D Tues.–Sun. 5:30–11:30. Br Sat.–Sun. 11:30–4:30. Closed Mon. **(M)** AE.

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian. Spcls: seafood salad with fresh dill mayonnaise, shrimp sarava, shrimp chuchu, pineapple surprise (for 2). Res. nec. D only Tues.–Sun. 7–midnight. Ent. Closed Mon. **(M)** AE, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight., Fri. to 1, Sat. 1–1, Sun. 1–11. Private room for banquets. Valet parking for D. Ent. **(M)** AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili, and muffins. Res. sug. Open Sun.–Wed. 11:30 a.m.–11 p.m., Thurs.–Sat. to midnight. Br Sat.–Sun. 11:30–4:30. **(I)** AE, MC, V.

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YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American-Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.–Fri. noon–4. D Sun.–Thurs. 4–10, Fri.–Sat. to 11. Private parties 25–150. **(M)** AE, CB, DC, MC, V.

Greenwich Village

A BIENTOT DU SOIR—328 W. 12th St., 924-3413. Casual. French. Spcls: mousse of salmon, paillard de boeuf au poivre vert. Res. sug. D Mon.–Sat. 6–midnight. Complete D. Closed Sun. **(M)** AE,MC, V.

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D daily 5–1. Complete D. Ent. by opera and popular singers. **(M)** AE, CB, DC, MC, V.

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St., 206-1830. Casual. Belgian bistro. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, fondue au fromage. Res. sug. D daily 6–midnight. Br Sat.–Sun. noon–3;30. **(M)** AE, MC, V.

CAFE ESPANOL—172 Bleecker St., 505-0657/475-9230. Casual. Spanish-Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon–4. D Mon.–Thurs. 4–midnight, Fri.–Sun. to 1 a.m. Free parking. **(I)** AE, DC, MC, V.

CHARLIE MOM—47-49 Seventh Ave. South., bet. Bleecker & Morton Sts., 255-2848. Casual. Szechuan. Spcls: tangerine beef, di-chromatic chicken, fruits of the sea, mixed chinese vegetables, fried ice cream. Res. sug. L Mon.–Fri. noon–3. Dim Sum Br Sat.–Sun. noon–4. D Sun.–Thurs. 3–midnight, Fri.–Sat. to 2 a.m. Private parties for 60. Also **464 Sixth Ave., bet. 11th-12th Sts.**, 807-8585. **(I) AE, MC, V.**

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.–Sat. 5:30–10:30, Sun. 4:30–10. Closed Mon. **(M)** AE, CB, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30–3. D Sun.–Thurs. 3–11:30, Fri.–Sat. to midnight. **(I)** AE, MC. V.

GOTHAM BAR & GRILL—12 E. 12th St., 620-4020. Casual. American. Spcls: goat cheese ravioli, duck breast carpaccio, warm raspberry gratin. Res. nec. L Mon.–Fri. noon–3. Br Sun. 11:30–4. D daily 5:30–midnight. Late night S. **(M)** AE, CB, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Dress opt. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** AE, CB, DC, MC, V.

KIKUSUI—7 W. 8th St., 674-2718. Casual. Japanese. Spcl: sushi. D daily 5–midnight. **(M)** AE.

KNICKERBOCKER—33 University Pl., 228-8490. Casual. American. Spcls: prime steak, shrimp Knickerbocker, veal chop, homemade desserts. Res. sug. L Mon.–Sat. 11:30–4:30. Br Sun. 11:30–4. D daily 4:30–11:30. S daily 11:30–3 a.m. Ent. Mon.–Sat. from 9:30. **(M)** AE, DC, MC, V.

LA GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American-Nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6–11:30. S 11:30–2 a.m. Br Sat.–Sun. noon–4. Ent. nightly. **(M) AE, DC, MC, V.**

MIM'S—8 Christopher St., off Sixth Ave., 675-5620. Casual. American. Spcl: chicken breast Veronique. Res. sug. Ent. with champagne Br Sun. noon–4. D *Tues.–Sun. 5–midnight. Closed Mon.* **(M)** AE, DC, MC, V.

MITALI—296 Bleecker St., at Seventh Ave. South, 989-1367. Casual. Northern Indian. Spcls: murgh tikka muslam, lamb du-piag, chicken tandoori. Res. sug. L Fri.–Sun. 11–3:30. D daily 4:30–midnight. Private parties. Complete D. Also **Mitali, 334 E. 6th St.,** 533-2508. **(I)** AE, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.–Sun. noon–3. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.–Fri. noon–3. D Mon.–Thurs. 3–9, Fri. to 10, Sat. to 11:30. Ent. Fri. & Sat. Closed Sun. **(M) AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** AE, DC, V.

TEXARKANA—64 W.10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6–midnight. S Tues.–Sat. midnight–3:45 a.m. Private parties. **(M)** AE,DC.

TIO PEPE—168 W. 4th St., 242-9338. Casual. Spanish-Mexican. Spcls: zarzuela mariscos, merluza cantabrica, paella Valenciana, chimichangas. Res. sug. L Mon.–Sat. noon–4. Br Sun. noon–4. D Sun.–Thurs. 4–1 a.m., Fri.–Sat. to 2 a.m. Private parties for 10–75. Ent. nightly. **(I)** AE, CB, DC, MC, V.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.–Fri. 11:45–3:30. Br Sat. noon–4, Sun. from 11. D daily 5:30–11. **(M)** AE, CB, DC, MC, V.

VILLAGE GREEN—531 Hudson St., 255-1650. Dress opt. American. Spcls: summer special 1 ½-lb. lobster, swordfish, salmon, steak, banana Foster, frozen souffle. Res. sug. D Tues.–Sat. 5:30–11:30. Private parties for 50. Pianist Tues.–Sat. from 5 p.m. Closed Sun. & Mon. **(M)** AE, MC, V.

YE WAVERLY INN—16 Bank St., off Greenwich Ave., 929-4377. Casual. Regional American. Spcls: indiv. chicken potpie, stuffed roast duckling, southern fried chicken. Res. sug. L Mon.–Fri. 11:45–2. D Mon.–Fri. 5:15–10:30, Sat. to 11:30, Sun. 4:30–9:30. Br. Sun. noon–3:30. **(I)** AE, CB, DC, MC, V.

14th-42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: involtini di pollo, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.–Fri. noon–5. D daily 5–11. Br Sun. noon–4. Ent. nightly. **(M)** AE, CB, DC, MC, V.

CASA MIA—225 E. 24th St., 679-5606. Casual. Northern Italian. Spcls: veal Sorrentino, chicken & veal alla crema, spaghetti carbonara. Res. sug. L Tues.–Fri. noon–3. D Tues.–Sun. 5–11. Private parties for 60. Closed Mon. **(M)** AE.

DA VINCI—116 E. 39th St., 686-4666. Jacket required. Italian-Continental. Spcls: chicken primavera, duck Calvados, scaloppine of veal with two pepper puree. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–10:30. Pianist Mon.–Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

DUBROVNIK—88 Madison Ave., at 29th St., 689-7565. Dress opt. Yugoslav-Continental. Spcl: ambassador à la Ziggy (chicken, veal, & filet mignon in a wine sauce). L Mon.–Fri. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to 4 a.m. Disco Fri.–Sat. Pianist Mon.–Thurs. 6:30–10:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.–Sat. 5–11. Closed Sun. **(I-M)** AE.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 5–10:30, Sat. 4–11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30–3. D Sun.–Thurs. 3–11:30, Fri.–Sat. to 12:30. Private parties for 50. **(I-M)** AE, CB, DC, MC, V.

HUNAN BALCONY EAST—386 Third Ave., bet. 27th & 28th Sts., 725-1122. *Casual. Hunan. Spcls:* jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** AE, MC, V.

IBIZA—369 Lexington Ave., at 41st St., 953-0342. Casual. Spanish-Continental. Spcls: paella Valenciana, veal extremena, mariscada diablo. Res. sug. Open daily 11:30 a.m.–midnight. Br Sat.–Sun. noon–4. **(M)** AE, CB, DC, MC, V.

IL GIARDINO—233 E. 34th St., 689-0497. Dress opt. Northern Italian. Spcls: venison Il Giardino with polenta, stuffed veal chop, medaglioni di vitello alla champagne. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** AE, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for L & D Mon.–Sat. noon–2 a.m., Sun. noon–midnight. Spcl. pre-theater D. **(M)** AE, MC, V.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.–Fri. noon–2:30. D daily 6–11. **(M)** AE, DC, MC, V.

LA TRIESTINA—241 Lexington Ave., bet. 34th-35th Sts., 532-9256. Dress opt. Northern Italian. Spcls: capellini primavera, veal alla casa, chicken Triestina. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** AE, V.

MESA DE ESPANA—45 East 28th St., 679-2263. Casual. Spanish-Seafood. Spcls: paella Valencia, zarzuela, chicken villaroy. Res. sug. Open for L & D Sun.–Thurs. noon–10:30, Fri.–Sat. to 11. Guitarist Thurs.–Sat. from 6. **(M)** AE, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. *Jacket req. International. Res. sug. B daily* 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 5–10:30. S 10:30–midnight. Light entrées served between meals. Ent. **(M)** AE, CB, DC, MC, V.

NICOLA PAONE—207 E. 34th St., 889-3239. Formal. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(E)** AE, CB, DC.

OLE—434 Second Ave., bet. 24th & 25th Sts., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30–3. D Sun.–Thurs. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. **(I-M)** AE, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30–9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

PER BACCO!—140 E. 27th St., 532-8699. Jacket required. Northern Italian. Spcls: osso bucco Milanese, vitello Valdostano, gnocchi al pesto. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** AE, CB, DC, MC, V.

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. Regional American. Spcls: seafood salad with fresh dill, marinated & grilled baby chicken with herbed butter, spaghettini with shrimp, clams, scallops & mussels in marinara sauce, hamburger. L Mon.–Fri. 11:30–4:30. D daily 5–2 a.m. Br Sat.–Sun. 11:30–4:30. Bar open til 4 a.m. Outdoor cafe. **(I)** AE, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and Dijon mustard. L Mon.–Fri. noon–2:30. D daily 6–11. Pre-theater D 5:30–7:30. Ent. nightly 5:30–1. **(M)** AE, CB, DC, MC,V.

14th-42nd Streets, West Side

CAFE SEIYOKEN—18 W. 18th St., 620-9010. Dress opt. Japanese-Continental. Spcls: emince of duck & mousse, chicken roulade with basil, spinach & carrots laced with mozzarella sauce, supreme of fish with ginger teriyaki. Res. nec. L Mon.–Fri. noon–3. D Sun.–Thurs. 6–midnight, Fri.–Sat. til 1 a.m. **(M)** AE, CB, DC, MC, V.

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.–Fri. 11:30–4. D Mon.–Sat. 4:30–9. Pianist Mon.–Fri. eves. Reduced D rate parking 5–11. Closed Sun. **(I-M)** AE, MC, V.

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Fri. 11:45–3:30. D Mon.–Fri. 3:30–9. *Complete L & D. Closed Sat.-Sun. thru Aug., except* for private parties. **(I)** AE, CB, DC, MC, V.

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon–midnight. Inexpensive lobster special daily. **(M)** AE, DC, MC, V.

GIORDANO—409 W. 39th St., 947-9811. Dress opt. Northern Italian. Spcls: osso bucco, veal tonnato, homemade pasta, gnocchi. Res. sug. L Mon.–Sat. noon–5. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Private parties for 40. Ent. Tues.–Sat. from 8:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

JOLSONS—400 W. 42nd St., 564-0004. Casual. Continental-American. Spcls: steak au poivre, stuffed pork chop, fresh pasta. Res. sug. L Mon.–Fri. 11:30–4. Br Sun. noon–4. D daily 5–11:30. Ent. nightly. Private parties for 50–75. **(M)** AE, CB, DC, MC, V.

KASPAR'S—250 W. 27th St., 989-3804. Casual. Continental. Spcls: shrimp & scallop curry, sizzling mussels, escabeche of salmon, rack of lamb, sweetbreads. Res. sug. L Mon.–Sat. noon–4:45. D Mon.–Sat. 4:45–midnight. Closed Sun. **(M) AE, CB, DC, MC, V.**

KEENS—72 W. 36th St., 947-3636. Casual. American-Continental. Spcls: Keens mutton chop, veal chop with wild mushrooms, sauteed scallops with lemon & capers, seasonal game dishes. Res. nec. L Mon.–Fri. 11:45–2:45. D Mon.–Sat. 5–11. Private parties. Closed Sun. **(M)** AE, DC, MC, V.

LAVIN'S—23 W. 39th St., 921-1288. Dress opt. *American. Spcls: roast pheasant, grilled rabbit, Coho* salmon in sauces of American wines. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10. Private parties for 100. Closed Sat.–Sun. **(M)** AE, CB, DC, MC, V.

LINO'S—147 W. 36th St., 695-6444. Casual. Northern *Italian. No written menu. Spcls: seafood fra diavolo,* jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.–Fri. 11–3. D Mon.–Fri. 3–10, Sat. 5–10:30. Same à la carte offerings all day. Closed Sun. **(M)** AE, CB, DC, MC, V.

MESON TOLEDO—318 W. 23rd St.,691-0529. Casual. Spanish. Spcls: Maine lobster, paella, mixed-seafood in garlic sauce. Res. nec. L daily 11:30–3. D Sun.–Thurs. 3:30–midnight, Fri.–Sat. to 1 a.m. **(M)** AE, CB, DC.

NEW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11–4:30. D daily 4:30–10:30. Complete L & D. Spec. gourmet & family Ds. **(I)** AE, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 ½-lb. lobster, prime rib. Res. sug. L Mon.– Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 & all day Sat.–Sun. **(M)** AE, CB, DC, MC, V.

PADDY'S CLAM HOUSE—367 Seventh Ave., bet. 30th-31st Sts., 244-1040. Casual. Continental. Spcls: lobster, seafood, steak, chops. Res. sug. L Mon.–Sat. 11–4. D Mon.–Sat. 4–10. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

THE RIVERANDA/THE EMPRESS OF NEW YORK—Pier 62, W. 23rd St. & Hudson River, 929-7090. Formal. International-Continental. Spcls: breast of chicken Marbella, coulibiac of Norwegian salmon, N.Y. shell steak. Res. nec. L cruise boards at 11:30. D cruise boards at 5:30. Private parties for 15–700. Dancing. **(E)** AE, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30–11:30. Br Sun. noon–4. **(I-M)** AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: grilled lambchops with rosemary, escalope of red snapper with spinach leaves, Nova Scotia smoked salmon. Res. sug. B daily 7–10:30. L Mon.–Sat. 11:30–3. D daily 5:30–11:30. Br Sun. 11:30–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 & Sun. Br. AE, CB, DC, MC, V.

CAFE DE PARIS—924 Second Ave., at 49th St., 486-1411. Casual. French. Spcls: entrecote Cafe de Paris, red snapper steamed in sea-rock salt, duck à l'orange. Res. nec. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30–4. D Mon.–Thurs. 5:30–11, Fri.–Sun. to 11:30. **(M)** AE, MC, V.

CAPTAIN'S TABLE—860 Second Ave., at 46th St., 697-9538. Dress opt. Seafood Mediterranean. Spcls: red snapper en papillote, grilled whole fish with Provencale herbs, soft shell crabs. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:30–11:30, Sat. 5–midnight. Closed Sun. **(M)** AE, MC, V.

CASTILIAN—303 E. 56th St., 688-6435. Casual. Spanish. Spcls: mariscada diablo, chicken villarroy, paella Valenciana. Same menu daily noon–midnight. **(I)** AE, CB, DC, MC, V.

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: soup, salad, fondue, sandwiches, cheese-sausage board. Open Mon.–Fri. 11:30 a.m.–midnight, Sat. from 5. Br Sun. 11:30–3. **(I) AE, CB, DC, MC, V.**

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thurs. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30–3, Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** AE, CB, DC, MC, V.

DRAKE HOTEL—440 Park Ave., at 56th St., 421-0900. **La Piazzetta:** Casual. Continental-Swiss. Spcls: sauteed veal chop with morels and spinach spatzle, breast of duckling with blueberries. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. to 11. L daily noon–3. D daily 6–midnight. **(M) Drake Bar:** L daily 11:30–2. Cocktails 11:30 a.m.–2 a.m. Ent. nightly. **(M)** AE, CB, DC, MC, V.

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, lobster a riabatta. Res. sug. Open Mon.–Thurs. noon–midnight, Fri. to 1 a.m., Sat.–Sun. 4–1. **(E)** AE, CB DC, MC, V.

FONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, puerco adovado. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–11:30, Fri.–Sat. to midnight, Sun. 5–10:30. Cocktail hour featuring Mexican hors d'oeuvres. Strolling guitarist.**(I-M)** AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Jacket required. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.–Sat. noon–2. D Mon.–Fri. 7:30–11:30, desserts & cheese tray 10:30–midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

GOLDEN PALACE—835 Second Ave., bet. 44th & 45th Sts., 697-1515. Casual. Chinese. Spcls: crispy fish with chef's special garlic sauce, Empress sesame duck, sliced chicken with champagne sauce, baked whole lobster. Res. sug. L Mon.–Fri. noon–3. D daily 5:30-11. Private parties 4–30. **(M) AE, DC, MC, V.**

JAKE'S—801 Second Ave., at 43rd St., 687-5320. Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Pre-theatre D 5:30–7:30. Pianist Tues.–Sat. Free parking after 5. Closed Sun. **(M) AE, CB, DC, MC, V.**

JOYCE'S—948 Second Ave., 759-6780/1. Dress opt. American. Spcls: prime ribs of beef, 4-lb. lobster, fresh seafood. Res. sug. Open daily noon–3 a.m. Private party room for 20. **(M)** AE, CB, DC, MC, V.

KNICKERS—928 Second Ave., at 49th St., 223-8821. Casual. Continental. Spcls: steak, beef bourguignonne, broiled calves liver, fillet of sole. L daily noon–5. D daily 5–1 a.m. Bar til 4 a.m. **(M)** AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 4–midnight. Banquets for 10–150. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11, Sun. 5–10:30. Private parties. **(E)** AE, CB, DC, MC, V.

LE CHEVAL BLANC—145 E. 45th St., 599-8886/986-4729. Jacket required. French. Spcls: canard à l'orange, carre d'agneau bouquetiere. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–10. Complete L & D. Closed Sat. & Sun. during July & Aug.**(M)** AE, CB, DC, MC, V.

LE CYGNE—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed Sun. **(E)** AE, DC.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E) AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E) AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** AE, CB, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave., & 51st St., 753-1515. Casual. American-Continental. Spcls: angel's hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp Pernod. B daily 7–9:30. Buffet L Mon.–Sat. 11:30–2:30. D daily 5–midnight. Snack menu daily 11:30 a.m.–midnight. Champagne buffet Br Sun. 11–3. **Lobby Bar:** Daily noon–midnight. **(I-M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.–Fri. noon–3 a.m., Sat. from 1 p.m., Sun. 5–midnight. Bar open 1 hr. later. Ent. Mon.–Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel's hair. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Closed Sun. **(M)** AE, DC, MC, V.

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon–11 p.m. **(M)** AE, CB, DC.

PRUNELLE—18 E. 54th St., 759-6410. Formal. Classical French. Spcls: canette confite, saumon à la moutarde, noisette de veau princesse. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. **(E)** AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Br Sat.–Sun. noon–5. **(M)** AE, CB, DC, MC, V.

ROCKY LEE—987 Second Ave., at 52nd St., 753-4858. Casual. Southern Italian. Spcls: crisp thin-crust pizza, spaghetti carbonara, shrimp scampi. Res. nec. L Mon.–Fri. noon–5. D daily 5–4 a.m. Private parties for 50–150. **(I)** AE, CB, DC, MC, V.

SAITO—305 E. 46th St., 759-8897. Casual. Japanese. Tatami & Western-style rooms. Sushi & tempura bars. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5:30–10, Sat. to 10:30. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

SCARLATTI—34 E. 52nd St., 753-2444. Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SCOOP—210 E. 43rd St., 682-0483. Casual. Northern Italian. Spcls: shrimp alla Romano, veal Valdostano, steaks, fresh fish. Res. sug. L Mon.–Fri. 11:30–3:30. D Mon.–Sat. 5–11. Free D parking 5:30–12:30. Closed Sun. **(M) AE, CB, DC, MC, V.**

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: beef sashimi, Ishiyaki steak, crab shabu-shabu, tofu steak. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Private tatami rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

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SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan-Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** AE, CB, DC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Thurs. noon–11, Fri. to midnight, Sat. 5–midnight, Sun. 4–11. **(M)** AE, CB, DC, MC, V.

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish-Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight. Ent. Tues.–Sat. eves. Closed Sun. **(M)** AE, CB, DC, MC.

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, *scalloped breast of chicken* with tarragon and crème fraîche. Res. sug. B daily 7–11. L Mon.–Fri. noon–2:30. Br Sat.–Sun. noon–2:30. D daily 5:30–10. S 10–12:15. **(M)** **AE, CB, DC, MC, V.**

TSE YANG—34 E. 51st St., 688-5447. Dress opt. Peking-Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon–3. D daily 6–midnight. Private parties for 10–60. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. *American. Spcls: prime beef, fresh seafood.* Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M) Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30, Sat. 7:30–10:30, Sun. 8–10:30. L noon–2:30. *D* 5:30–10:30. Complete D. Buffet Br Sun. 11–2:45. Ent. Cole Porter's own piano Tues.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E) The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30 p.m.–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7–11:30, Sun to noon. L Mon.–Sat. 11:30–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45 p.m. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.–3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30. Br Sun. noon–2:15. Late S buffet 9:30–12:30. Free D parking 5:30–1 a.m. **(M)** AE, CB, DC, MC, V.

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: California radicchio with baked goat cheese, marinated swordfish & salmon with barbecue butter, key lime pie. Res. sug. B Mon.–Fri. 7:30–11. Br Sat.–Sun. 9–4. L Mon.–Fri. 11–4. D daily 4–10. S daily 10–midnight. **(M)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 4:30–10. Pre-theater D. Closed Sat.–Sun. **(M)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. *Complete* D. Closed Sun. **(M)** AE.

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Casual. Continental. Spcls: smoked duck, sparkling shrimp, orange chicken, fettuccine, flounder en papillote, rack of lamb, sushi bar. Res. nec. L Mon.–Sat. noon–4. D Mon.–Sat. 5–2 a.m. Bar til 4 a.m. Spcl. prix fixe D 8–midnight. Parties for 300. Pianist nightly. Closed Sun. **(M)** AE, MC, V.

BARBETTA—321 W. 46th St., 246-9171. Formal. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Summer garden. Closed Sun. **(E)** AE, CB, DC, MC, V.

BEANSTALK—1221 Sixth Ave., bet. 48th-49th Sts., 997-1005. Casual. Nouvelle-American. Spcls: chicken & lobster Americana, fresh poached salmon in mustard dill sauce, artichoke linguine with shrimps & scallops in herbal butter sauce. Res. sug. L Mon.–Sat. 11–4. Br Sun 11–4. D Mon. 4–9, Tues.–Thurs. to 11, Fri.–Sat. to 11:30, Sun. to 8. Private parties for 180. **(I)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—51st St., & Broadway, 757-3110. Casual. American. Spcls: steak, old-fashioned barbecued ribs, hamburgers, incl. salad bar; shrimp; beer, wine or sangria with dinner. L Mon.–Sat. 11:30–3:30. D Mon.–Thurs. 4–11:45, Fri.–Sat. to 12:45, Sun. 1–10:45. Child's D. **(I-M)** AE, DC, MC, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.–Fri. noon–4. D Mon.–Thurs. 4–11, Fri.–Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. **(M-E)** AE, CB, DC, MC, V.

BENIHANA OF TOKYO—47 W. 56th St., 581-0930. Casual. Japanese-Steakhouse. Dishes prepared on hibachi tables, Rocky's choice, Benihana surf & turf. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight, Sun. 5–11. Also **120 E. 56th St.,** 593-1627. **(M)** **AE, CB, DC, MC, V.**

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon–3. D Mon.–Sat. 5:30–11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** AE, CB, DC, MC, V.

BROADWAY BRASSERIE & WINE BISTRO—226 W. 52nd St.,(7th floor) 315-0100. Casual. French-Regional. Spcls: warm escargot mousse with tomato sauce, grilled fillet of salmon with mushroom butter, fresh pasta. Res. sug. B daily 6:30–11. L daily *11:30–3. D daily 5–midnight. Private parties for* 15–60. **(M)** AE, MC, V.

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–10:30, Fri.–Sat. to 11. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

CAFE 43—147 W. 43rd St., 869-4200. Casual. French-International. Spcls: wild rice and crabmeat fritters, striped bass wrapped in cabbage with pink butter, sauteed lamb chop with thyme flower, chocolate cake Cafe 43. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11:30. S 11:30–1:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.–Sat. 7–10:30. Br Sun. 10–3. L Mon.–Sat. 11:30–2:30. Piano bar ent. nightly 5–1. **(I-M)** AE, CB, DC, MC, V.

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.–4 a.m. **(I)** No Credit Cards.

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard buerre blanc, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar til 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. **(M)** AE, CB, DC, MC, V.

CHARLEY O'S—33 W. 48th St., 582-7141. Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11–3, Sun. from noon. S Mon.–Sat. from 10 p.m. **(M)** AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L & D. **(M)** AE, CB, DC, MC, V.

GALETO'S—40 W. 56th St., 757-3351. Casual. Continental. Spcls: cornish hen Galeto, turkey breast steak, fresh salmon or swordfish grilled on hardwood charcoal. Res. sug. L daily 11–4:30. D daily 4:30–11. **(M)** AE, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** AE, CB, DC, MC, V.

IL GATTOPARDO—49 W. 56th St., 586-3978. Casual. Northern Italian. Spcls: chicken scarparielo, scampi Gattopardo, fettuccine quarto formagio. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11:30 a.m.–1 a.m. Br Sun. 11:30–3. Prix fixe L daily noon–3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** AE.

LA CARAVELLE—33 W. 55th St., 586-4252. Jacket & tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.–Sat. 12:15–2:30. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** AE, CB, DC, MC, V.

LA GRILLADE—845 Eighth Ave., at 51st St., 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11:30, Sat.–Sun. from 4. Complete L & D. **(M)** AE, DC, MC, V.

LA RESERVE—4 W. 49th St., 247-2993/2995. Formal. Spcls: fricassée of snails with wild mushrooms, salmon & sole mousse, medaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L & D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LARRE—846 Seventh Ave., bet. 54th-55th Sts., 586-8096. Casual. French-American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provencale. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LE MADELEINE—405 W. 43rd St., 246-2993. Casual. French. Spcls: fresh tuna seviche, blackened *bluefish, calves liver framboise.* Res. sug. L Mon–Fri. noon–4. Br Sat.–Sun. 11:30–4. D daily 5–midnight. Outdoor garden. **(I-M)** AE, MC, V.

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au Calvados. Res. sug. L Mon.–Sat. noon–3. D Mon.–Fri. 5:30–11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LES PYRENEES—251 W. 51st St., 246-0044/246-0373. Dress opt. French. Spcl: coquilles St. *Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat.* 5–midnight. Spec. pre-theater D 5–9. Reduced rate parking after 5. Closed Sun.**(I-M)** AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

NICOLE—870 Seventh Ave., at 56th St., in the Omni Park Central Hotel, 484-3360. Casual. French. Spcls: bouillabaisse, steak au poivre, steak tartare. Res. sug. B daily 7–10:30. L daily 11:30–5. D daily 5–1:30 a.m. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.–Thurs., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon. & 7/1–23. **(M)** AE, DC, V.

PEARL'S—38 W. 48th St., 586-1060. Casual. Chinese. Spcls: lobster & shrimp supreme, lemon chicken, beef & lotus roots. Res. sug. Open Mon.–Fri. 11:30–10 p.m., Sat.–Sun. 5:30–11. **(M)** AE.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.–Fri. from 4, Sat. from 3, Sun. from noon. D Sun.–Mon. 5–10 (open til midnight), Tues.–Sat. to 11:30 (open til 1 a.m., Fri.– Sat. til 2.) Pre-theater D 5–7. Br Sun. 11:30–3. Live orchestra Tues.–Thurs. 7–1 a.m., Fri.–Sat. 8–2 a.m., Sun. 6–midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Nightclub offering French-Italian menu. Res. sug. D Mon.–Thurs. 7–midnight, Fri.–Sat. to 12:30. Shows Mon.–Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6–11:30. Cocktails from 5. Complete D. Pianist Mon.–Sat. 7–11:30. **(M)** AE, CB, DC, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia *e fieno, veal magenta. Res. sug.* L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Complete L. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American-Seafood. *Spcls: whole gingered fish, swordfish broiled over* mesquite & hickory, fried soft shell crabs. Res. nec. L Mon.–Sat. 11:45–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(M)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. *Casual. Seafood-Continental-Thai.* Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30–3:30. D daily 4:30–midnight. Bar til 1 a.m. Private parties for 40. **(I)** AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 719-2870. Dress opt. Continental. Spcls: steak, prime ribs, seafood, Res. sug. L daily 11:30–4. D daily 4–1 a.m. After theater supper. No-smoking room. Parties for 10–300. Pianist nightly. **(M)** AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** No Credit Cards.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American-Continental. Res. nec. L Mon.–Sat. 11:30–3. D Mon.–Fri. 5–midnight, Sat. to 1. Ent. Tues.–Sat. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.–Sat. noon–midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 11 a.m.–1 a.m. Ent. nightly. Private parties. Also **Victor's Cafe—240 Columbus Ave. at 71st St.,** 595-8599. **(M)** AE, CB, DC, MC, V.

57th-60th Streets

ALFREDO ON THE PARK—240 Central Park South, 246-7050. Dress opt. Northern Italian. Spcls: taglierini alle noci, battuta di manzo alla rugola, nodino di vitello allo scalogno. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11, Sat. to midnight. Spcl. pre-theater D 5–7. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. American-International. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. Buffet L Mon.–Sat. 11:30–4:30. Br Sun. 11:30–4. D daily 6–11:45. After-theater menu 10:30–12:30. **(M)** AE, CB, DC, MC, V.

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.– Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** AE, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.–Fri. noon–3. D Tues.–Fri. 3–midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Jacket required. Dress opt. Northern Italian. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: chateaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7–11:30. L daily 11:30–3. D daily 5:30–11. Br Sat.–Sun. 11–3. **(M)** AE, CB, DC, MC, V.

JEAN LAFITTE—68 W. 58th St., 751-2323. Casual. French. Spcls: sea scallops in basil sauce, medaillons of veal with mushroom sauce, leg of lamb with kidney beans. Res. sug. L Mon.–Sat. noon–3. D daily 6–12:30 a.m. **(M)** AE, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.–Sat. 8 a.m.–11 p.m., Sun. 9 a.m.–9 p.m. Br Sun. noon–4. **(I)** AE, DC.

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.–Sat. noon–midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American-French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7–11, Sun. from 7:30. Buffet L daily noon–2:30. Cocktails daily 3 p.m.–2 a.m. **(M)** AE, CB, DC, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30–11. Complete D. **(M)** AE, DC, MC, V.

LES TUILERIES—40 Central Park S., 832-3833. Casual. French. Spcls: filet of bass with ginger, fresh pasta with lobster and basil, lamb chops old French style. Res. sug. L Mon.–Fri. 11:30–3. Br Sat.–Sun. noon–5. D daily 5:30–midnight. Pianist nightly from 9:30. Private parties. **(M)** AE, MC, V.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.–Sat. 11–3. D Mon., Thurs. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** AE.

LE VEAU D'OR—129 E. 60th St., 838-8133. Dress opt. French. Spcl: rognons de veau sauté moutarde. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Sat. 6–10:15. Complete L & D. Closed Sun. **(M)** AE.

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 150. **(E)** AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required, French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.–Fri. 7:30–9:45. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E)** AE, CB, DC, MC, V.

PARK ROOM—36 Central Park So., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7–11:45. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30. Ent. Tues.–Sat. **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.–Sun. 7–11. L Mon.–Sat. noon–3. Br Sun. noon–3. D Sun.–Thurs. 5:30–11, Fri.–Sat. to 11:30. S daily til 12:30 a.m. **(M-E) Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Sat. 7:30–noon. L Mon.–Sat. noon–2:30. Br Sun 11–2:45. Tea Mon.–Fri. 3:30–8, Sat.–Sun. from 4. "After 8": Mon.–Fri. 8–1 a.m., Sat. to 2 a.m., Sun. to midnight. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.–Fri. 11:30–2:30. D Mon.–Thurs. 5–11, Fri.–Sat. to 11:30, Sun. 4–11. Bar: Mon.–Thurs. 11:30 a.m.–12:30 a.m., Fri. 11:30–1:30, Sat. 3–1:30, Sun. 4–11:30. **(M-E)** AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.–Sat. 8–midnight. Disco dancing from 10:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.–Sat. noon–5. D Mon.–Sat. 5:30–midnight. Pre-theater D 5:30–7. Closed Sun. **(M)** AE, DC, MC, V.

ROSA MEXICANO—1063 First Ave., at 58th St., 753-7407. Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.-Sat. 11:45–3:30. Prix fixe buffet Br Sun. 11:45-3:30. D daily 5–midnight. **(M)** AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. Open Sun.–Fri. 11:30 a.m.–12:30 a.m., Sat. to 1:30 a.m. S after 9:30. Complete D. Private parties. **(M)** AE, CB, DC, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

TUCANO —333 E. 60th St., 308-5353. Jacket & tie required. French. Spcls: caille au foie gras en croute, turbot poche aux agrumes, magret de canard aux baies roses. Res. nec. D Mon.–Sat. 7:30–1 a.m. Private parties for 36. Complete D. Closed Sun. **(E)** AE, CB, DC.

ZONA ROSA—211 E. 59th St., 759-4444. Casual. Mexican. Spcls: tequila shrimp, fajitas, chimichangas, chili rellenos. Res. sug. Open Sun.–Thurs. 11:30 a.m.–1 a.m., Fri.–Sat. to 2 a.m. **(I-M)** AE, CB, DC, MC, V.

Above 60th Street, East Side

ABE'S STEAKHOUSE—1290 Third Ave., at 74th St., 861-6600. Dress opt. American. Spcls: USDA prime steak, chops, fresh seafood. Res. sug. D Mon.–Thurs. 5–10:30, Fri.–Sat. to 11, Sun. to 10. Pianist Tues.–Sat.**(M)** AE,DC.

ALO ALO—1030 Third Ave., at 61st St., 838-4343. Casual. Northern Italian. Spcls: gnocchi Aurora, Milanese con endiva al ferri, carpaccio arugala e grana. Res. sug. L Mon.–Sat. noon–6. D daily 6–11. S daily 11–2 a.m. Br Sun. 11–6. **(M)** AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.–Sat. 6–9:30. Closed Sun. & Mon. **(M)** No Credit Cards.

BORDER CAFE—244 E. 79th St., 535-4347. Casual. American-Southwestern. Spcls: blue corn enchiladas stuffed with chicken and topped with red salsa, pork chops ancho adobo with sweet potatoes soaked in tequila, barbecued brisket with potato salad. Res. sug. D daily 5–midnight. Br Sat.–Sun. 11:30–3:30. **(M)** AE, DC, MC, V.

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental-Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30–midnight. Br Sat.–Sun. noon–4. Complete D. Pianist nightly. **(M)** AE, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental-American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger, & soy sauce, grilled swordfish with herb butter, medaillons of veal with julienne of leek. L Mon.–Fri. 11:30–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30–3:30, Sun. to 4. Outdoor cafe. **(I-M)** AE, CB, DC, MC, V.

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. D daily 6–1 a.m. **Carlyle Restaurant:** French cuisine. B daily 7–10:30 a.m. Buffet L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11.**(M-E)** AE, CB, DC, MC, V.

DIVINO RISTORANTE—1556 Second Ave., bet. 80th & 81st Sts., 861-1096. Dress opt. Northern Italian. Spcls: vitello tonnato, gnocchi Divino, veal Divino. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Sat. 4:30–midnight, Sun. to 10:30. **(I-M) AE, DC, MC, V.**

FERRANTE—1294 Third Ave., bet. 74th-75th Sts., 535-3416. Dress opt. Italian. Spcls: chicken Savoy, homemade pasta, veal cardinale. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 5–midnight, Sat. to 1 a.m. Private parties for 35. Pianist nightly. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thurs. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30–4. **(I) AE, CB, DC, MC, V.**

GRAND CRU—1160 First Ave., bet. 63rd-64th Sts., 759-8009/8010. Casual. French. Spcls: escargots a la facon de chef, steak aux escargots, paupiette de sole chartreuse, le saumon aux poivres grille beurre blanc. Champagne bar. Res. sug. D only Tues.–Sat. 4:30–2 a.m., Sun.–Mon. to midnight. Br Sat.–Sun. 11:30–4:30. **(M)** AE, CB, DC, MC, V.

HENRY'S 90TH STREET CAFE—1733 First Ave., at 90th St., 831-6615. Casual. American. Spcls: buffalo chicken wings, veal Valdostano, grilled pork chops rosemary, barbecued ribs & chicken. Br Sat.–Sun. noon–4. D Mon.–Fri. 5–midnight, Sat.–Sun. 4–1 a.m. Pianist Wed.–Sun. from 9 p.m. **(I)** AE, DC, MC, V.

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.–Sat. 10–3:30. D Mon.–Thurs. 3:30–11, Fri.–Sat. to midnight, Sun. 10 a.m.–11 p.m. Complete L & D. **(I-M)** AE, DC.

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. with seatings at 7 & 9. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanguette de St. Jacques julienne, caneton roti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E) AE, CB, DC.**

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.–Sat. noon–3, Sun. noon–4. D Mon.–Sat. 6–11, Sun. 5–9:30. Private parties. **(M)** No Credit Cards.

LE REGENCE—37 E. 64th St., in the Plaza Athenee, 734-9100. Jacket & tie required. French-Seafood. Spcls: bar rayé en croûte creme aux fines herbes, red snapper pôelé crème au safran, sauman

RESTAURANT DIRECTORY

grillé sur flan de champignons. Res. nec. B daily 7–10. L daily noon–2:30. D daily 6–10:30. **(E)** AE, CB, DC, MC, V.

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.–Fri. noon–midnight, Sat.–Sun. to 1 a.m. **(I-M)** AE, DC, MC, V.

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: chicken breast sautéd with apples and Calvados brandy sauce, broiled salmon with brandy sauce, old fashioned chicken potpie. Res. sug. for D. L Mon.–Sat. 11:30–5. D Mon.–Sat. 5–11:30, Sun. 4–10. Br Sun. 11:30–4. **(M)** AE, CB, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: roast duckling, veal *piccata*, woodburning *grilled swordfish*, lemon chicken with noodles, chocolate pecan passion. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thurs. 5–12:30 a.m., Fri.–Sat. to 1:20 a.m. Br Sat. noon–5, Sun. from 11. Pre-theater D Mon.–Sat. 5–7. **(M)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, lobster, chops, ribs, fresh fish daily. D Mon.–Sat. 5–midnight, Sun. 4–11. 2 hr. free parking after 5. **(I-M)** AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Casual. American. Spcls: steak, chops, seafood. Res. sug. D daily 5–11. Bar Mon.–Sat. till 1 a.m. Pianist Mon.–Sat. **(M)** AE, CB, DC, MC, V.

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat.–Sun. from noon. Parking. **(M)** AE, CB, DC, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Café Pierre:** Formal. Continental-French. Spcls: duckling ravioli with broccoli sauce, striped bass with two caviars, *noisettes of veal with ginger sauce. Res. sug.* B daily 7–11. L Mon.–Sat. noon–2:30, Sun. to 3:30. D daily 6–10:30. S from 10:30. Pianist daily 8–1. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** AE, CB, DC, MC, V.

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4–8-lb. lobster. Res. sug. L Mon.–Fri. noon–3. D daily 5–midnight. **(E)** AE, CB, DC, MC, V.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sun. noon–3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

SALA THAI—1718 Second Ave., bet. 89th–90th Sts., 410-5557. Casual. Thai. Spcls: Bangkok duck, salmon with green curry sauce, deep fried whole fish with chili and garlic sauce. Res. sug. D only Mon.–Sat. 4:30–11:45, Sun. to 11. **(I-M)** AE, CB, DC.

SANT AMBROEUS—1000 Madison Ave., bet. 77th–78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon–3. D Mon.–Sat. 6:30–10:30. **(M)** AE, MC, V.

TRUFFLES—696 Madison Ave., bet. 62nd–63rd Sts., 838-3725. Dress opt. Continental. Spcls: linguini with fresh pesto, grilled swordfish with red pepper sauce, veal with mushrooms & pears in brandy, fresh fish. Res. sug. L daily 11:30–5. D daily 5–midnight. **(M)** AE, CB, DC, MC, V.

Above 60th Street, West Side

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Jacket required after 5 p.m. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–4.D Mon.–Sat. 5:30–12:30, Sun. 5–11. **(M-E) AE, CB, DC, MC, V.**

CAFE LUXEMBOURG—200 W. 70th St., 873-7411. Casual. Continental. Spcls: cassoulet, grilled Coho salmon, roast duck with honey and coriander. Res. nec. D Mon.–Fri. 5:30–midnight, Sat.–Sun. from 6. S Sun.–Thurs. 1 a.m.–2:30 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11–2:30. **(M)** AE, MC, V.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.–Sat. 11:30–5. D daily 5–midnight. Br Sun. 11:30–4. **(M)** AE, CB, DC, MC, V.

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel, 581-0896. Casual. Continental. Spcls: chicken cordon bleu, baked salmon steak, chicken brazilian, hamburgers. B daily 7–11:30. L daily 11:30–4. D daily 4–*midnight.* **(M)** AE, CB, DC, MC, V.

GIAN LUCA—2124 Broadway, bet. 74th–75th Sts., 877-9381. Casual. Northern Italian. Spcls: fish baked in salt crust, veal rollatini, fettuccine boscaiola. Res. sug. L daily noon–3. D daily 3–1 a.m. Private parties for 100. **(M)** AE, CB, DC, MC, V.

***HISAE'S WEST*—20 W. 72nd St.,** 787-5656. *Casual.* Japanese-Continental. Spcls: steamed mussels with garlic and tomato, brown rice sushi, mixed vegetables topped with melted cheese, roast L.I. duckling with Grande Marnier sauce, flourless chocolate hazelnut cake. Res. sug. D only Mon.–Sat. 5–midnight, Sun. 4–11. Private parties for 35. **(M)** AE, CB, DC, MC, V.

KIKU SUSHI—2025 Broadway, at 69th St., 496-0074. Casual. Japanese. Spcls: sushi, sashimi, tempura, teriyaki. Res. sug. L daily noon–3. D daily 5:30–11. **(I)** AE, MC, V.

MAESTRO CAFE—58 W. 65th St., 787-5990. Casual. American-Continental. Spcls: poached red snapper with cucumbers and chive beurre blanc, roast duckling with black currant sauce, veal scaloppini with morels. Res. sug. L Mon.–Sat. 11:30–3:30. D daily 5–11. Br Sun. noon–4. S from 11 p.m. Pianist Tues.–Sun. **(M)** AE, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. *D only* Mon.–Thurs. 4–2 a.m., Fri.–Sat. to 2:30 a.m., Sun. 3–1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

RUPPERT'S—269 *Columbus* Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30–4:30.. D daily 5–2 a.m. Br Sat. 11–4:30, Sun. 10:30–4:30. Enclosed sidewalk café. **(M)** AE, CB, DC, MC, V.

SIDEWALKERS'—12 W. 72nd St., 799-6070. Casual. Regional American Seafood. Spcls: Maryland *spiced hard-crabs, mesquite grilled fresh fish, fresh* crab-cake, oysters, mussels, clams. Res. sug. D Mon.–Thurs. 6–11:30, Fri.–Sat. to midnight, Sun. 5–11. Private parties for 15–125. **(M)** AE, CB, DC, MC, V.

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.–Fri. 11:30–5. D daily 5–1 a.m. Br Sat.–Sun. 11:30–5. Ent. Tues.–Sun. **(M)** AE, CB, DC, MC, V.

Brooklyn

JUNIOR'S—386 Flatbush Ave. Extension, 718-852-5257. *Casual.* American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30–11. L daily 11–4:30. D daily 4:30–10. S Sun.–Thurs. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I) AE, DC.**

MONTE'S VENETIAN ROOM—451 Carroll St., 718-624-8984. Jacket required. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.–Thurs. 11 a.m.–midnight, Fri.–Sat. to 3 a.m. Free valet parking. **(M)** AE, CB, DC, MC, V.

THE *RIVER* CAFE—1 Water St., 718-522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon–midnight. Bar til 3 a.m. Pianist nightly. **(E)** AE, DC.

SENIOR'S—3752 Nostrand Ave., at Ave. Y, 718-743-5700. Casual. American. Spcls: fresh fish, mushk steak, roast duck with orange sauce. L Mon.–Fri. 11–4. Br Sat.–Sun. 10–3. D daily 4–10. Private parties for 25–200. **(I-M)** AE, MC, V.

Queens

JAI YA—Elmhurst, 81-11 Broadway, 718-651-1330. Casual. Thai. Spcls: pork/beef sarte, fish with chili sauce, fresh seafood daily. Res. nec. Open Mon.–Fri. 11:30 a.m.–midnight, Sat.–Sun. from noon. **(I)** AE, CB, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 718-762-7355. Casual. Northern Italian. Res. sug. L & D Tues.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

WATERS EDGE—44th Drive & the East River, L.I.C., 718-392-4055. Dress opt. Continental. Spcls: feuillete fruit de mer, pheasant sautee with port wine and shallots, broiled veal chop with morel sauce. Res. sug. L Mon.–Fri. noon–3. D Sun.–Thurs. 6–11, Fri.–Sat. to midnight, Sun. 5–11. Br Sun. noon–3. Ent. *nightly.* **(M)** AE, DC, MC, V.

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NIGHTLIFE

KEY TO ABBREVIATIONS	
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil, nightly 6:30-11:30. Mon.-Tues., Hortencio & Co. Wed.-Thurs., Ronaldo & Co. Fri.-Sat., Raquel Lima. Sun., Velma Richter. AE,CB,DC.

THE BITTER END—149 Bleecker St., 673-7030. 6/20, singer-songwriter Margaret Dorn. No credit-cards.

BLUE NOTE—131 W. 3rd St., 475-8592. Thru 6/23, Stephane Grappelli. 6/24, The Lew Tabackin All Stars featuring Randy Brecker and Kenny Washington. 6/25-30, Michel Pettrucciani & Trio with special guest John Abercrombie, plus the Jim Hall Trio. Shows at 9 and 11 with an extra show Fri.-Sat. at 1 a.m. AE,MC,V.

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. Every Mon.-Sat. pianist Mike Garber plays from 7-9 p.m. Thru 6/22, Kirk Lightsey with Rufus Reid. 6/23, Barry Harris. 6/24, Kenny Barron. 6/25-29, Tommy Flanagan with George Mraz. Sets from 9:45. AE,CB,DC,MC,V.

BURGUNDY—467 Amsterdam Ave., bet. 82nd & 83rd Sts., 787-8300. Cafe/bar/gallery. 6/19, Adam Rogers & Ted Trimble. 6/20, Bob Cunningham & Melvin Sparks. 6/21,22, Mickey Bass & Steve Nelson. 6/24, Carla White & Peter Matson. 6/25, Josephine Livoti & Paul West. 6/26, Mark Barasch & Gary Mazzaropi. Music from 9:30. AE,MC,V.

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Wed., The Bourbon St. Jazz Band. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Music Wed.-Thurs. 8-11, Fri. 9-11, Sat. 8:30-midnight. AE,DC, MC,V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Sessions. 6/22, The Matt Glaser Show. Shows at 9. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. Wed.-Sat., Balaban & Cats. 6/23, Alden/Barrett Quintet. 6/24,25, Keith Smith's Hefty Jazz. Music from 8:30. AE,DC,MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. Thru 6/23, Tribute to the Cotton Club Era with Scott Hamilton Quintet, Warren Vache and Maxine Sullivan. 6/24, The Les Paul Trio. 6/25-30, The Phil Woods Quintet. Nightly at 9 & 11 with extra shows on Fri.-Sat. at 1 a.m. AE,MC,V.

FOLK CITY—130 W. 3rd St., 254-8449. 6/19, The Fleshtones. 6/20,21, Ferron. 6/21, Comedy. 6/23, Marilyn J; Steve Weinstein; The Zoning Board; Steve Key. 6/24, Sonny Ochs. 6/25, Schooner Fare; Jon Stein; Elaine Silver. 6/26, Peter Holsapple. No credit cards.

GREENE STREET CAFE—101 Greene St., 925-2415. Multilevel floors for entertainment. 6/19,20, Bill Mays with Michael Moore. 6/21,22, Jimmy Ponder. 6/23,24, pianist Chuk Fowler. 6/25-27, Stafford James with Mark Cohen. **Upstairs:** 6/20 at 8:30, Anita Michaels followed by Roberta Lawrence at 10, and Ken Primus at 11:30. 6/21 at 8:30, Ellen Foley, followed by Gail Boggs at 10, and the Comedy of 'Chucklehead' at midnight. 6/22 at 8:30, The High Heeled Women. AE,MC,V.

GREGORY'S—63rd St. & First Ave., 371-2220. Wed.-Sun. 10-3 a.m., singer Alicia Sherman with pianist Peter Madsen and Phil Bowler on bass. Mon. 10-3, singer pianist Baba Motta with John Belzaguy on bass. Tues. 10-3, Chuck Wayne Trio. Sun., 5-10, singer-pianist Brooks Kerr. Sun.-Fri., 5-10, singer-pianist Sorrow Astrasa. AE,CB,DC,MC,V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. The Judd Woldin Trio, Tues.-Sat. from 7:30-12:30 a.m., in addition from 4-9, Don Friedman plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Tony Cabot Trio takes over Sun. from 4-9, and Mon. 7:30-12:30. AE,DC,MC,V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric room with jazz every Tues.-Sat from 9:30 p.m. Thru 6/22, pianist Roland Hanna. 6/25-29, pianist Bill Mays with Ron Carter on bass. AE,MC,V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Continental restaurant and jazz club. Music Sun.-Thurs. from 8:30, Fri.-Sat. from 9. AE,MC,V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 6/29, 'Milt Hinton's 75th Birthday Jazz Party,' featuring Milt Hinton, Bobby Rosengarden, Derek Smith and many more, Tues.-Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band. Closed Sundays. AE,DC,MC,V.

NEW DEAL—152 Spring St., 431-3663. Art deco room. The Andy Tuck Duo play every Wed.-Sat. from 9-2 a.m. AE,CB,DC,MC,V.

ONE FIFTH AVENUE—1 Fifth Ave., at 8th St., 260-3434. Bar-Continental restaurant. 6/19, 26, The Saturday Night Stompers. 6/20, Nina Sheldon. 6/21,22,24,25, Phoebe Legere. 6/23, Lucy Galliher. Music from 9:30. AE, CB, DC, MC, V.

PIZZAPIAZZA— 785 Broadway, at 10th St., 505-0977. Pianist Terry Waldo plays ragtime and hot jazz of the 20's, every Thurs., 8:30-12:30, Fri.-Sat. 9:30-1:30 a.m. AE, MC, V.

THE RED BLAZER—1571 Second Ave., at 82nd St., 535-0847. Every Wed. at 8:30, singer Cathy Chamberlain with Howie Wyeth on piano. Thurs., pianist Carolina Shout. Fri., pianist Howie Wyeth with Danny Kane on guitar. Sat., pianist-singer Loren Koroveck plays ragtime, stride, and barrelhouse. Music from 9 p.m. AE.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat. No credit cards.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 6/19, C.C. and Co; Kota Matu. 6/20, Triple Z; Buicks; Resurrection. 6/21, Mirage; The Chairs; United Nations. 6/22, Engine Summer; Kill The Flies. No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun 3-7. Thru 6/23, Abdullah Ibrahim Ekaya featuring Carlos Ward, Ricky Ford, Charles Davis, Dick Griffin, Cecil McBee, Ben Riley. 6/24, Gil Evans' Orchestra. 6/25-30, Charlie Haden Liberation Music Orchestra. AE,MC,V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln Center eatery with excellent entertainment. Thru 6/22, singer Sarah Dash, formerly with Labelle, performs, Tues.-Thurs. at 9 & 11, Fri.-Sat. at 10 & midnight. 6/25-29, singer-actress Emily Yancy. AE,DC,MC,V.

TRAMPS—125 E. 15th St., 777-5077. 6/19, Lucky 7. 6/20, Elliott Murphy. 6/21,22, Charles Brown. 6/24, Loup Guroup. Shows from 9 p.m. No credit cards.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 6/24, 'A Kool Jazz Festival Event' with Mongo Santamaria and his Band; Manny Oquendo and Conjunto Libre with guest soloist Dizzy Gillespie. Music from 9 p.m. **Terrace:** Stanley Cowell and Reggie Workman nightly, except Mon, from 9:30 p.m. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Thru 6/23, James Moody Quartet. 6/24, Mel Lewis and the Jazz Orchestra. 6/25-30, Frank Wess and Frank Foster - Double Saxophone Quintet. Shows at 10, 11:30, & 1 a.m. No credit cards.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 6/19-23, Dakota Staton. 6/24, The Walter Boden Jazz Experience with David 'Fathead' Newman on saxophone. 6/25-29, Harold Ousley and his Circle of Friends. MC,V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music Mon.-Sat. at 8, Sun. at 7. Thru 6/22, guitarist Tal Farlow with Gary Mazzaroppi on bass. 6/23, guitarist Gene Bertoncini with Michael Moore on bass. 6/24, pianist Jim Roberts with Brian Torff on bass. 6/25-29, pianist Jean Matisse with Major Holley on bass. AE.

Country/Western

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-western entertainment. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. 6/19,20, Jerry Jeff Walker; Mindy J. Band. 6/21, Peach Fish Pie. 6/22, Peach Fish Pie; Soozie Tyrell Band. 6/23,24, Rory Gallagher; Karen Kraft. AE,CB,DC,MC,V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country-music hang-out. AE,DC,MC,V.

Comedy/Magic

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. Restaurant with cabaret. Thru 6/23, Professor Irwin Corey with Hilly, Lili & Lulu, Tues.-Thurs., Sun. at 9, Fri.-Sat. at 9 & 11:30. AE,MC,V.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch, J.J. Wall and Bill Scheft. AE.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, showcase for stand-up comics and singers. Sun.-Thurs. the fun starts at 9, Fri.-Sat. 8:30 & midnight. AE,MC,V.

DANGERFIELD'S—1118 First Ave., 593-1650. Thru 6/20,24-27, comedian Jacki Mason, Mon.-Thurs. at 9 & 11:15. 6/21,22, comedians Bob Nelson, Richie Gold, Gary De Lena, and Danny Curtis, Fri. at 9 & 11:30, Sat. at 9 & midnight. AE,CB,DC,MC,V.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Fri.-Sat. from 8 p.m. No credit cards.

MONKEY BAR—60 E. 54th St. (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment. Tues., Danny Curtis. Wed.-Sat., Marian Paige and Mel Martin. Closed Sun. AE,CB,DC,MC,V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. Tues., Showcase. Wed., magician Jo Monte and singer Pamela Smith. Thurs., magician Devlin and comedian Terry Day. Fri., magician Slydini and comedian Barry Steiger. Sat., magician/comedian George Schindler and Barry Steiger. Shows Tues.-Thurs. at 9:30, Fri. & Sat. at 9 & 11:30. AE,MC,V.

WEST BANK CAFE—407 W. 42nd St., 695-6909. **Downstairs Theatre Bar:** 6/20, Actress/comedienne Kate Lyn Reiter in a social and political satire, *Kate Lyn Reiter - Selling out Fast.* AE, MC, V.

Disco/Dancing

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, Mon.-Fri. 4:30-3 a.m., Sat. 9-4 a.m., Sun. 9-3 a.m. AE.

BRASIL BRASIL—50 W. 72nd St., 873-0437. Restaurant with music for dancing. Every Wed. & Thurs. from 7-1 a.m., singer-guitarist Reuben Galindo. Fri. & Sat. from 10-4 a.m., Latin Revue. AE, MC, V.

DOWNSTAIRS AT JOANNA—18 E. 18th St., 675-7900. Intimate nightclub with disco dancing Thurs.-Sat. from 10 p.m.-4 a.m. AE,MC,V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 6/29, singer-pianist Glen Covington and his Trio, alternating with singer-pianist Tommy Furtado. Nightly except Sun., at 10 p.m., midnight and 2 a.m. AE,CB,DC.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz, Tues.-Sat. 10-4 a.m. No credit cards.

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.-Sat. 6-midnight with a lively disco from 10:30 p.m. AE,CB,DC,MC,V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE,V.

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NIGHTLIFE

S.O.B.'s—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil. Thru 6/20, Judy Mowatt. 6/21,22, Mikata - Afro-Carib funk. 6/23, Brazilian Energy. 6/26, Meditations. AE,V.

VISAGE—610 W. 56th St., 247-0612. New York's newest disco club with live entertainment including pool and ice shows. Open Tues.-Sat. 10 p.m.-4 a.m. AE, DC, MC, V.

Floor Shows/Cabaret

THE BALLROOM—253 W. 28th St., 244-3005. The 'Collins and Friedman' Show, Wed.-Sat. at 7... 6/19-7/6, John Wallowitch and Bertram Ross launch their all-new Musical Pastiche, Wed.-Sat. at 9 p.m...*Cleo Lieberman's All Girl Revue,* Thurs.-Sat. at 11...Bad Attitudes in *Ballroom Briefs,* a four women comedy/music series, every Tues. at 9. AE,MC,V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue *Panache,* produced by Georges Reich featuring gorgeous showgirls, French female impersonators, exotic production numbers, and specialty acts, nightly at 9, followed by the spirited music of Greece with Mimis Plessas, Dimitri Tamposis, and Cleo Kotroni, Tues.-Sun. at 11:30 & 1:30. Pianist Ingrid Neilson plays Mon.-Fri. 5-8. AE,CB,DC,MC,V.

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.-Sat. at 8:30. AE.

FREDDY'S SUPPER CLUB—308 E. 49th St., 888-1633. Restaurant/bar. Thru 6/22, 25-29, impressionist Charles Pierce returns in *The Crazy Ladies of Charles Pierce,* Mon.-Thurs. at 9:30, Fri.-Sat. at 8:30 & 11. AE,MC,V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway 1985,* a musical comedy revue by Gerard Alessandrini starring Fred Barton, Susan J. Jacks, Herndon Lackey, Nora Mae Lyng and Craig Wells, Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. 6/20 at 11, *Right Type,* a new musical by Rob Barnes. AE,CB,DC,MC,V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Legs!* a new Parisian-style musical revue produced and directed by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, thru 6/30, Panama Francis and the 'Savoy Sultans,' play for dancing, nightly except Mon. AE,CB,DC,MC,V.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Thru 6/29, Julie Wilson performs a cavalcade of cabaret songs, Tues.-Sat. at 9:15 and 11:15. **Rose Room:** *Singer-pianist Buck Buchholz plays every* Sun. from 5:30-11. AE,CB,DC,MC,V.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper-club/bar. Thru 6/29, singer-pianist Bobby Short with Beverly Peer on bass and Robbie Scott on drums, Tues.-Sat. at 10 & midnight. Every Sun. & Mon., from 9-1 a.m., dinner and dancing to the Big Band Sounds of Vince Giordano's Nighthawks. **Bemel mans Bar:** Thru 6/29, Barbara Carroll plays Tues.-Sat. at 10 p.m. AE,CB,DC,MC,V.

DORAL TUSCANY—120 E. 39th St., 686-1600. **Da Vinci:** Restaurant with entertainment featuring pianist Martin Berns, Mon.-Fri. 7-11 p.m. AE,CB,DC,MC,V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with trio Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Shelly Peiken Mon.-Sat. from 5-8, followed by Paul Roth, Tues.-Sat. 8-1 a.m., and pianist Earl Rose plays Mon. 8-1 a.m. AE,CB,DC,MC,V.

HELMSLEY PALACE—Madison Ave., at 50th St., 888-7000. **Harry's New York Bar:** Pianist-singer Dick Haddy, Tues.-Sat. 6-1 a.m., Thomas Lebrun plays Sun.-Mon. **Gold Room:** Afternoon tea daily 2:30-6:30 p.m. with harpist Maritza Bolanos. **Madison Room:** Cocktail lounge, pianist Ray Hartley, Tues.-Sat. 6-1 a.m. Herb Strizik plays, Sun.-Mon. AE,CB,DC,MC,V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat. & Sun. by James Jordan. **Hurlingham's:** *Pianist Steve Montgomery Wed.-Sun.* 6-11:30, with James Jordan alternating Mon. & Tues. **The Pursuit of Happiness:** Nightclub with video entertainment and dancing, Mon.-Thurs. 4 p.m.-3 a.m., Fri.-Sat. 4-4 a.m. **The Promenade:** Pianist/singer April Chestner every Tues.-Sat. from 7-midnight, Bryan Summers alternates on Sun. -Mon. from 7 p.m. AE,CB,DC,MC,V.

INTER-CONTINENTAL—111 E. 48th St., 421-0836. **Barclay Terrace:** Pianist Richard Siegel plays, Mon.-Fri. 5:30-10:30. AE,CB,DC,MC,V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Sun.-Thurs. 6-11, Fri.-Sat. to 10:30. Supper dancing to the Bucky Pizzarelli Trio every Fri. & Sat. from 10:30-1:30 a.m. AE,CB,DC,MC,V.

SHERRY NETHERLAND—781 Fifth Ave., 759-9020. **Le Petit Cafe:** Pianist Ed Goldman plays music of Gershwin, Ellington, Ravel, Debussy, Billy Joel, Stevie Wonder, and more! Tues.-Sat. 7:30-1 a.m. AE,DC,MC.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Rene Martel plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Norm Kubrin plays Sun.-Mon., 8-1 a.m. **Cocktail Terrace:** Laura Taylor Trio play, Tues.-Sat. 9-2 a.m. Judith Keithly accompanied by Danny Hurd and Frank Vento perform Sun. & Mon. 9-2 a.m., Tues.-Thurs. 5:30-8:30. Singer-pianist Julie Heberlein, Fri.-Mon. 5:30-8:30. AE,CB,DC,MC,V.

Background Music

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. *Continental restaurant featuring* David Sherman at the piano Mon.-Sat. from 8. AE,CB,DC,MC,V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Continental restaurant. Pianist-singer Wayne Lanchester Mon.-Wed. from 6 p.m. Sammy Goldstein plays Thurs.-Sat. from 7:30. AE,CB,DC,MC,V.

WATER'S EDGE—44th Drive & the East River, L.I.C., 718-392-4055. Restaurant with international fare. Singer Millie Kaiserman and pianist Bill Halsey, Tues.-Sun. from 9:30 p.m. AE, CB, DC, MC, V.

Piano Rooms

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Continental restaurant. Pianist Donald Corren every Tues.-Sat. from 8-1 a.m. AE,MC,V.

BROADWAY JOE—315 W. 46th St., 246-6513. Restaurant/piano bar. Singer-pianist Michael Edelstien, every Tues.-Sat. 9-1 a.m. AE,CB,DC,MC,V.

DON'T TELL MAMA—343 W. 46th St., 757-0788. 6/19-22, *Arthur in the Evening,* produced by John Rush. 6/25, singer Tonya Pinkins. Shows at 8:30 & 11. No credit cards.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 6/19,26, singer Pamela Isaacs;Linda Strasser. 6/20, Jeffrey Essmann; Denice Karamardian. 6/21, Meg Mackay; Dora Rubin. 6/22, Dora Rubin; Lynn Lello. 6/23,30, singer Anita Hollander. 6/24, Janie Coulter; For Play, a new improvisational group. 6/25, Richard Alain Josey; Margaret Avery. No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. Thru 6/22,25-29, Dave McKenna. Sun., Jane Jarvis. Mon., Dick Hyman. AE.

JOES PIER 52—163 W. 52nd St., 245-6652. Jazz singer/pianist Teddy Robinson, Mon.-Sat. 8-1 a.m. AE,CB,DC,MC,V.

LES TUILERIES—40 Central Park South, 832-3835. Art-deco restaurant/piano-bar with singer-pianist-composer Ann Hampton Callaway performing every Tues.-Sat. from 9:30-1:30 a.m. AE,CB,DC,MC,V.

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Buddy Barnes, Tues.-Thurs. from 7. Bryon Sommers takes over on Fri. & Sat. AE,CB,DC,MC,V.

THE MAESTRO—58 W. 65th St., 787-5990. Split-level continental restaurant with singer-pianist Larry Woodard playing everything from jazz to classical music, and Porter to Puccini, Tues.-Sat. from 8 p.m. AE, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with Tom Booth playing Tues.-Sat. from 8 p.m. Sun. & Mon., Peter Wright takes over. AE,CB,DC,MC,V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. *Piano bar/restaurant.* Tues., Rebecca Koborie. Wed. & Sat., Bobbi Miller. Thurs., Bucky Bucholtz. Fri., Charlene Bryant. Music from 8. AE,DC,MC,V.

RADIO HIGHLIGHTS

Wed., June 19

3:00/WNCN—Debussy: Arabesque #1 in E; **Bach:** Cto for Harpsichord #4 in A; **J. Strauss Jr.:** Roses From the South Waltz, Op. 388.

WNYC—Feldman: Rothko Chapel; **Panufnik:** Sinfonia Sacra.

4:04/WQXR-AM/FM—Mozart: Piano Cto in D; **Poulenc:** Sonata for Flute & Piano.

5:00/WNCN—Mozart: Divertimento in F; **Liszt:** Transcendental Etude #11 in D-Flat, "Harmonies du soir."

6:00/WNCN—Bach: Brandenburg Cto #2 in F; **Bach:** Fantasia in a; **Debussy:** Danses sacree et profane for Harp & Orch.

7:00/WNYC—Walton: The Bear.

7:03/WQXR-AM/FM—Bach: Cantata #208: Sheep May Safely Graze; **Mozart:** Sym #27 in G.

8:00/WNCN—A Celebration of Handel and Bach. **Handel:** Coronation Anthem #1, "Zadok, the Priest"; Royal Fireworks Music: Suite; **Bach:** Magnificat in D. Broadcast in stereo with WNET-TV/Channel 13.

WNYC—The Frick Collection. The Bach Chamber Soloists. Trio Sonata in G; Aria from Cantata 129, "Gelobet sei der Herr"; Sonata in A for Violin & Harpsichord; Musical Offering; Trio Sonata in c.

8:06/WQXR-AM/FM—Bizet: L'Arlesienne Suite #2; **Bloch:** Voice in the Wilderness.

9:00/WNCN—Mozart: Sym #41 in C, "Jupiter"; **Liszt:** Hungarian Rhapsody #1 in f.

9:06/WQXR-AM/FM—McGraw-Hill "Young Artists Showcase" with host Robert Sherman.

10:00/WNYC—Meet-the-Composer. With guest Steve Reich, one of the founders of the "minimalist" school. Featured on this program are "Desert Music" and "Octet."

Thurs., June 20

3:00/WNCN—Albinoni: Sonata for Strings & Continuo in g, Op. 2, #6; **Gade:** Novelettes for Violin, Cello & Piano, Op. 29; **Torelli:** Sonata a Cinque in D.

WNYC—A tribute to Emanuel Feurmann.

4:04/WQXR-AM/FM—Telemann: Cto for Flute, Oboe d'amore & Viola d'amore in E; **Strauss:** Emperor Waltz.

5:00/WNCN—Schumann: Sym #3 in E-Flat, Op. 97, "Rhenish"; **Mozart:** Magic Flute: Ov.

6:00/WNCN—Handel: Cto Grosso in F, Op. 6, #2; **Dvorak:** Romance for Violin & Orch in f, Op. 11; **Fasch:** Cto for Bassoon in C.

7:03/WQXR-AM/FM—J. C. Bach: Ov #6 in G; **Copland:** Dance Symphony; **Mouquet:** La Flute de Pan: Pan and the Birds.

7:05/WNYC—New Jersey Symphony Orchestra. **Schumann:** Sym #1, "Spring"; **Wagner:** Ov to "Rienzi"; Siegfried's Rhine Journey from "Gotterdammerung"; Good Friday Music from "Parsifal."

8:06/WQXR-AM/FM—Brahms: Tragic Ov; **Prokofiev:** Cello Cto in e, Op. 58.

9:00/WNCN—AT&T Presents Carnegie Hall Tonight. John Rubinstein, host. With violinist Isaac Stern, cellist Yo-Yo Ma, Orpheus. **Rossini:** La Cambiale di matrimonio: Ov; **Mozart:** Sinfonia Concertante in E-Flat.

WNYC—Pierne: Cydalise et la Chevre-Pied; **Ireland:** Sea Idyll.

Fri., June 21

3:00/WNCN—Grieg: Norwegian Rustic March; **Chopin:** Mazurka #23 in D, Op. 33.

WNYC—Elgar: Dream of Gerontius.

4:04/WQXR-AM/FM—Franck: Symphonic Variations; **Beethoven:** 12 Variations on "se vuol ballare."

5:00/WNCN—Loeillet: Sonata for Oboe in e; **Chopin:** Scherzo #2 in b-flat; **Weismann:** Concertino for Horn & Small Orch.

6:00/WNCN—Ives: Variations on "America"; **Haydn:** Feldparthie #4 in F; **J. Strauss:** Music of the Spheres Waltz, Op. 235.

7:00/WNYC—Opera & the history of singing in the 20th century.

7:03/WQXR-AM/FM—Scarlatti: The Good-Humored Ladies, Suite; **Mozart:** Fantasy for a Musical Clock; **Chabrier:** Espana.

8:00/WNCN—Vaughan Williams: Fantasia on a Theme by Tallis; **Nebra:** Sonatas fo Harpsichord; **Scriabin:** Etudes, Op. 42.

WNYC—Cincinnati May Festival. **Bach:** St. Matthew Passion (de Gaetani, Aler, McCoy, Shirley-Quirk, Diaz, van Engen, Vocal Arts Ensemble, College-Conservatory of Music Chamber Choir, May Festival Chorus).

8:06/WQXR-AM/FM—Mozart: Serenade #6 in D, "Serenata Notturna"; **Walton:** Cello Cto.

9:00/WNCN—Bach: Sonata for Flute or Violin & Harpsichord in g; **Thompson:** Alleluia.

Sat., June 22

9:05 a.m./WQXR-AM/FM—Schubert: Two Scherzi; **Beethoven:** Piano Sonata #8 in c, "Pathetique."

10:00 a.m./WNCN—Cutting: Greensleeves; **Schubert:** Sonata for Piano in G, Op. 78; **Ravel:** Miroirs: Alborada del gracioso.

WNYC—Schubert: Piano Sonata in D; **Delius:** In a Summer Garden.

11:00 a.m./WNCN—Mozart: Qt #4 in C; **Moritz:** Sonata for Saxophone #2, Op. 103.

12:00/WNCN—Mozart: Country Dance, "Les Filles Malicieuses"; **Stravinsky:** Petrouchka.

WNYC—Library of Congress Chamber Music. The Kujiken Quartet. **Handel:** Trio Sonata in b, Op. 2, #1a; **Telemann:** Paris Qt #1 in G; **J. S. Bach:** Trio Sonata in d.

12:05/WQXR-AM/FM—Vivaldi: Violin Cto in g.

1:00/WNCN—Ravel: Daphnis et Chloe: Suite #2; **Schumann:** Sym #2 in C, Op. 61.

2:05/WQXR-AM/FM—Saturday Afternoon at the Opera. **Wagner:** The Flying Dutchman (van Dam, Moll, Vejzovic, Hoffmann, Vienna State Opera Chorus & Berlin Phil Orch/von Karajan).

3:00/WNCN—Prokofiev: Sym #1 in D, Op. 25, "Classical"; **J. C. Bach:** Sym in F, Op. 3, #5; **Vivaldi:** Al Santo Sepolcro: Sonata.

WNYC—New Sounds. **AshRa:** New Age of Earth; **Matthews:** Lion's Tooth.

4:00/WNCN—Sirooni: Piano Pieces (3); **Saint-Saens:** Introduction & Rondo Capriccioso, Op. 28.

5:05/WQXR-AM/FM—Vivaldi: Cto in F; **Chopin:** Impromptu #4 in c-sharp, Op. 66; **Stravinsky:** Suite #2 for Small Orch; **Dvorak:** Silent Woods.

6:00/WNCN—Sor: Allegro de la Sonata Segunda, Op. 25; **Ravel:** Menuet antique; **Rossini:** Sonata for Strings #2 in A.

6:04/WQXR-AM/FM—Berlioz: Beatrice and Benedict: Ov; **Handel:** Organ Cto #5 in g, Op. 7; **Respighi:** The Fountains of Rome.

7:00/WNCN—Anniversary Concert. Igor **Stravinsky**. Greeting Prelude; Five Fingers; Jeu de cartes; Petrouchka: 3 Scenes.

8:00/WNCN—Artist's Image. Klaus Tennstedt, conductor. **Wagner:** Das Rheingold: Entry of the Gods into Valhalla; **Grieg:** Cto for Piano in a, Op. 16.

9:00/WNCN—Saturday Night Opera. **Verdi:** Aida (Ricciarelli, Obraztsova, Domingo, Nucci, Raimondi, Ghiaurov, La Scala Orch/Abbado).

9:04/WQXR-AM/FM—The Cleveland Orchestra. Hans Werner Henze, conductor. With pianist Andre-Michel Schub. **Land:** Eating Living Monkeys; **Mozart:** Piano Cto #27 in B-Flat; **Henze:** Sym #7.

9:30/WKCR—Magda Olivero Celebration. Stefan Zucker, host. **Alfano:** Risurrezione (Olivero, Gismondo).

Sun., June 23

9:04 a.m./WQXR-AM/FM—Mendelssohn: Qt #7, Op. 81; **Grieg:** Peer Gynt Suite #2; **Bach:** Cto #2 for 3 Harpsichords.

10:00 a.m./WNCN—Classic Guitar. **Giuliani:** Variazione Concertanti for 2 Guitars, Op. 130; **Paganini:** Sonata Concertata for Flute & Guitar.

WNYC—Soler: Sonata in C, Op. 42; **Schroter:** Cto, Op. 3, #3.

11:00 a.m./WNCN—Tchaikovsky: Cto for Violin in D, Op. 35; **Various:** American Music: Federal Era.

12:00/WNYC—Chamber Music Society of Lincoln Center. **Haydn:** Trio for 2 Flutes & Cello #3 in G; **Copland:** "Vitebsk" for Piano, Violin & Cello.

1:00/WNCN—Chicago Symphony Orchestra. Leonard Slatkin, conductor. With narrator Peter Ustinov. **Bernstein:** Candide: Ov; **Schuller:** Seven Studies on Themes of Paul Klee; Little Blue Devil; **Copland:** Rodeo: Buckaroo Holiday; Corral Nocturne; Honky-Tonk Interlude; **Gershwin:** Porgy and Bess: a symphonic picture.

2:05/WQXR-AM/FM—Italy in Music with George Jellinek. Vital Vivaldi.

3:00/WNYC—New Sounds. **Glass:** Einstein on the Beach: excerpts from the opera; **Hassell/Eno:** Delta Rain Dream.

3:04/WQXR-AM/FM—New York Philharmonic. Zubin Mehta, conductor. With cellist Lorne Munroe. **Bloch:** Schelomo Rhapsody for Cello & Orch; **Mahler:** Sym #5 in c-sharp.

4:00/WNCN—Vivaldi: Cto for Bassoon in a; **Scriabin:** Sonata for Piano #5 in F-Sharp.

6:00/WNYC—Berg: Lulu Suite; **Medtner:** Sonata-Ballade in F-Sharp; **Wilson:** The Ballad of Longwood Glen.

6:05/WQXR-AM/FM—D. Scarlatti: Six Sonatas; **Couperin:** Apotheose de Lully: Part II.

7:00/WNYC—Anniversary Concert. Jacques **Offenbach**. Musette: Air de ballet; La Perichole: Highlights; Barbe-bleue: Ov; Gaite Parisienne; La Grande Duchesse de Gerolstein: Dites-lui.

8:00/WNYC—The Los Angeles Philharmonic. Edo de Waart, conductor. With pianist Murray Perahia. **Berlioz:** Roman Carnival Ov; **Schumann:** Piano Cto in a; **Brahms:** Sym #4 in e, Op. 98.

8:05/WQXR-AM/FM—Delta Opera House. **Donizetti:** L'elisir d'amore (Sutherland, Pavarotti, Malas, Cossa, English Chamber Orch/Bonynge).

Mon., June 24

3:00/WNYC—Kabalevsky: Preludes, Op. 38; **Barber:** Adagio for Strings, Op. 11; **Glazunov:** Cto for Saxophone in E-Flat, Op. 109.

4:04/WQXR-AM/FM—Beethoven: Leonore Ov #3; **C. P. E. Bach:** Trio Sonata in d; **Vivaldi:** Cto in C for 2 Flutes & Strings.

5:00/WNCN—Barber: Serenade, Op. 1; **Godard:** Suite, Op. 116; **Corelli:** Cto Grosso in F, Op. 6, #2.

6:00/WNCN—Paganini: Introduction & Variations on Paisello's "Nel cor piu non mi sento"; **Bach:** Cto #2 after Vivaldi.

7:00/WNYC—Honneger: Toccata & Variations; **Musgrave:** Night Music.

7:03/WQXR-AM/FM—Handel: Cto in F; **Grainger:** Lincolnshire Posy.

8:00/WNYC—Larsson: Pastoral Suite; **Dukas:** Sym in C; **Piston:** Concertino for Piano & Chamber Orch.

8:06/WQXR-AM/FM—Haydn: Sym #93 in D; **Rodrigo:** Cello Cto.

9:00/WNCN—Great Concerts from the Y. Recorded at the 92nd Street Y. With soprano Benita Valente, pianist Cynthia Raim. Songs by **Mozart, Debussy, Schumann, Barber, Rodrigo.**

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Adam Fischer conductor. With pianist Krystian Zimerman. **Beethoven:** The Creatures of Prometheus, Op. 43: Ov; Piano Cto #4 in G, Op. 58; **Bartok:** Rumanian Folk Dances.

Tues., June 25

3:00/WNCN—Brahms: Piano Trio #1 in B, Op. 8; **Vivaldi:** Cto for Strings & Continuo in C.

WNYC—Beecham conducts Delius.

4:04/WQXR-AM/FM—Handel: Organ Cto #4 in F, Op. 4; **Ravel:** Sonatine en trio.

5:00/WNCN—B. Marcello: Sonata for Recorder & Continuo in B-Flat, Op. 2, #7.

6:00/WNCN—Vivaldi: Cto for 2 Guitars in G; **Mozart:** Sonata for Violin & Piano in G.

7:03/WQXR-AM/FM—Corelli: Cto Grosso in F, Op. 6, #12; **Granados:** Spanish Dances, #5, #4, #2.

7:05/WNYC—Hoddinott: Piano Sonata #1; **Schmidt:** "Shortnin' Bread" Variations for Brass Choir, Harp & Percussion; That's My Rabbit, My Dog Caught It.

8:00/WNCN—Boyce: Cto Grosso in B-Flat; **Nardini:** Sonata #1 in B-Flat.

WNYC—Berlin Radio Symphony Orchestra. **Verdi:** Requiem (Ricciarelli, Fassbaender, Luchetti, Furlanetoo, Frankfurt Cantor Choir, Freiburg Vocal Ensemble).

8:05/WQXR-AM/FM—Mendelssohn: Sym #1 in c, Op. 11; **Kabalevsky:** Cello Cto #1 in g.

9:00/WNCN—Buxtehude: Fugue a la Gigue in C; **Beethoven:** Cto for Piano #3 in c, Op. 37.

9:06/WQXR-AM/FM—The Philadelphia Orchestra. Erich Leinsdorf, conductor. With pianist John Browning. **Ruggles:** Angels; **Stravinsky:** Sym in 3 Movements.

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION

Daytime, June 19–21 and June 24–25

❷ WCBS
212-975-4321
❹ WNBC
212-664-4444
❺ WNEW
212-535-1000
❼ WABC
212-887-7777
❾ WOR
212-764-7000
⓫ WPIX
212-949-1100
⓭ WNET
212-560-2000
㉑ WLIW
516-454-8866
㉛ WNYC
212-669-7800
Ⓗ HOME BOX OFFICE
212-484-1100
Ⓝ UPTOWN
212-942-7200
Ⓢ SHOWTIME
212-708-1600
Ⓦ WOMETCO (WHT)
800-222-6700

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
❷ Daybreak
❹ Today in New York
❺ New Zoo Revue
❼ World News This Morning
❾ Jimmy Swaggart
⓫ Civic Programming (except Mon)
Mon/Tom and Jerry
Ⓗ Fri/**Movie**: No Big Deal
Mon/**Movie**: Danny
Ⓢ Fri/**Movie**: Kelly
Tue/**Movie**: Dodsworth

6:05
Ⓗ Wed/Workin' for Peanuts

6:30
❷ ❹ News
❺ Groovie Ghoulies
❾ 700 Club
⓫ Great Space Coaster
Ⓗ Thu/Life on Earth: Conquest of the Waters
Tue/**Movie**: Toby and the Koala Bear

7:00
❷ Morning News
❹ Today
❺ *Fat Albert and the* Cosby Kids
❼ Good Morning America
⓫ Pink Panther
Ⓗ Wed/Fraggle Rock (cc)
Ⓢ Wed/**Movie**: The Secret of NIMH
Mon/Professor *Wagstaff's Time Machine*

7:30
❺ Plastic Man
❾ Straight Talk
⓫ Scooby Doo
Ⓗ Wed/**Movie**: Greystoke: The Legend of Tarzan, Lord of the Apes (cc)
Thu/**Movie**: Kelly
Fri/Video Jukebox
Mon/Puff the Magic Dragon in the Land of the Living Lies
Ⓢ Thu/**Movie**: Witches' Brew

8:00
❺ Woody Woodpecker
⓫ Voltron
Ⓗ Fri/**Movie**: Jaws III
Mon/**Movie**: Nine to Five
Tue/Noah's Animals
Ⓢ Fri/Journey Together
Mon/**Movie**: Witches' Brew
Tue/**Movie**: Revenge of the Pink Panther

8:30
❺ Flintstones
❾ Romper Room
⓫ Superfriends
Ⓗ Tue/**Movie**: The Secret of NIMH
Ⓢ Wed/**Movie**: Something Wicked This Way Comes
Fri/Montreux International Rock Festival

9:00
❷ All New Let's Make a Deal
❹ Donahue
❺ Brady Bunch
❼ Morning Show
⓫ Happy Days
Ⓦ Wed/**Movie**: Carmen
Fri/**Movie**: The Funny Farm
Mon/**Movie**: The Lonely Lady
Tue/**Movie**: Strange Brew

9:15
Ⓦ Thu/**Movie**: Hardbodies

9:30
❷ Anything for Money
❺ Gilligan's Island
❾ *Flying Nun*
⓫ Laverne & Shirley
Ⓗ Thu/Penny Power

10:00
❷ $25,000 Pyramid
❹ Facts of Life
❺ Bionic Woman
❾ Gidget
⓫ Odd Couple
Ⓗ Wed/**Movie**: The Bounty (cc)
Thu/**Movie**: The Dark Crystal
Fri/**Movie**: The Natural (cc)
Mon/**Movie**: Hambone and Hillie
Tue/**Movie**: Coma
Ⓢ Thu/**Movie**: Girl With Green Eyes
Fri, Tue/**Movie**: Gold Is Where You Find It
Mon/**Movie**: Tennessee Champ

10:05
Ⓢ *Wed/Movie: Nancy* Goes to Rio

10:30
❷ Press Your Luck
❹ Sale of the Century
❼ Comedy Take
❾ Partridge Family
⓫ Family

11:00
❷ Price Is Right
❹ Wheel of Fortune
❺ Carol Burnett
❼ Angie
❾ Bewitched
Ⓦ Wed/**Movie**: Firestarter
Thu/**Movie**: Making the Grade
Fri/**Movie**: Smokey and the Bandit Part 3
Mon/**Movie**: The Hotel New Hampshire
Tue/**Movie**: Tank

11:30
❹ Scrabble
❺ Rituals
❼ All Star Blitz
❾ I Dream of Jeannie
⓫ Best Talk in Town
Ⓗ Thu/Ray Bradbury Theater: The Playground
Mon/**Movie**: Midnight Madness (cc)
Ⓢ Tue/**Movie**: Danny

12 **NOON**
❷ Body Language
❹ Super Password
❺ Midday
❼ Ryan's Hope
❾ ⓫ News
Ⓗ Thu/**Movie**: Savannah Smiles
Tue/**Movie**: Greystoke: The Legend of Tarzan, Lord of the Apes (cc)
Ⓢ Wed/**Movie**: The Princess and the Pirate
Thu/**Movie**: The Escape Artist
Fri/Movie: Nate and Hayes
Mon/**Movie**: Something Wicked This Way Comes

12:30
❷ Young and the Restless
❹ Search for Tomorrow
❼ Loving
⓫ Wed/**Movie**: The Devil at 4 O'Clock (1961). *Spencer Tracy, Frank* Sinatra.
Thu/**Movie**: Triple Cross (1967). Christopher Plummer, Yul Brynner.
Fri/**Movie**: The Grissom Gang (1971). Kim Darby, Tony Musante.
Mon/**Movie**: Barbary Coast (1935). Edward G. Robinson, Joel McCrea.
Tue/**Movie**: Against All Odds (1968). Christopher Lee. Not to be confused with *Against All Odds.*
Ⓗ Wed/**Movie**: Testament (cc)
Fri/**Movie**: Coma

1:00
❹ Days of Our Lives
❺ Hour Magazine
❼ All My Children
❾ Wed/**Movie**: Loving (1970). George Segal, Eva Marie Saint. The climax: *public lovemaking.*
Thu/**Baseball**: Chicago Cubs vs. Mets
Fri/**Movie**: Lovers and Liars (1981). Goldie Hawn, Giancarlo Giannini.
Mon/**Movie**: A Very Special Favor (1965). Rock Hudson, Leslie Caron.
Tue/**Movie**: The Grass *Is Always Greener Over* the Septic Tank (1978). Carol Burnett, Charles Grodin.
Ⓢ Tue/Paper Chase
Ⓦ Wed/**Movie**: Cross Country
Thu/**Movie**: Class
Fri/**Movie**: Dynamite Chicken
Mon/**Movie**: Carmen
Tue/**Movie**: The Survivors

1:30
❷ As the World Turns
Ⓗ Mon/Simon and *Garfunkel: The Concert in* Central Park

2:00
❹ Another World
❺ News Headlines
❼ One Life to Live
Ⓗ Wed/Not *Necessarily* the News
Thu/**Movie**: Sixteen Candles (cc)
Ⓢ Wed/**Movie**: Revenge of the Pink Panther
Thu/**Movie**: Nine to Five
Fri/**Movie**: Rhinestone (cc)
Mon/**Movie**: The Escape Artist
Tue/**Movie**: Dodsworth

2:15
❺ Popeye

2:30
❷ Capitol
⓫ Munsters (except Wed–Thu)
Ⓗ *Wed/Movie: The* Secret of NIMH
Fri/Yesteryear . . . 1947
Tue/**Movie**: Rhinestone (cc)

3:00
❷ Guiding Light
❹ Santa Barbara
❺ Inspector Gadget
❼ General Hospital
❾ Hawaii Five-O (except Thu)
⓫ Superfriends
Ⓗ Mon/**Movie**: Brainwaves
Ⓦ Wed/**Movie**: Carmen
Thu/**Movie**: Hardbodies
Fri/**Movie**: The Funny Farm
Mon/**Movie**: The Lonely Lady
Tue/**Movie**: Strange Brew

3:30
❺ Woody Woodpecker and Bugs Bunny
⓫ Heathcliff
Ⓗ Thu/**Movie**: Bananas
Fri/**Movie**: No Big Deal

4:00
❷ Rockford Files
❹ Love Connection
❺ He-Man and the Masters of the Universe
❼ Jeopardy
❾ Joker's Wild (except Thu)
⓫ Voltron
⓭ *Sesame Street* (cc)
Ⓗ Wed/Noah's Animals
Ⓢ Wed/**Movie**: Little Boy Lost
Fri/Journey Together
Mon/Professor Wagstaff's Time Machine

4:05
Ⓢ Thu/The Incredible Book Escape
Tue/Movie: Danny

4:15
❾ Thu/Kiner's Korner

4:30
❹ People's Court
❺ Batman
❼ Divorce Court
❾ *Tic Tac Dough*
⓫ Laverne & Shirley
Ⓗ Wed/Fraggle Rock (cc)
Mon/Puff the Magic Dragon in the Land of the Living Lies
Tue/Noah's Animals
Ⓢ Fri/**Movie**: Kelly

4:45
Ⓦ Thu/Greystoke: The *Legend of Tarzan, Lord of* the Apes

5:00
❷ ❹ ❼ News
❺ Dukes of Hazzard
❾ Dating Game
⓫ Little House on the Prairie
⓭ Wed–Fri/Electric Company
Mon–Tue/Reading Rainbow (cc)
Ⓗ Wed/**Movie**: Heart Like a Wheel
Thu/Life on Earth: Conquest of the Waters
Fri/Fraggle Rock (cc)
Mon–Tue/Wimbledon '85
Ⓢ Thu/Professor Wagstaff's Time Machine
Mon/*Righteous Apples*
Ⓦ Wed/**Movie**: Running Brave
Fri/**Movie**: Strange Brew
Mon/**Movie**: The Old Curiosity Shop
Tue/**Movie**: Midnight Madness

5:30
❾ Newlywed Game
⓭ Wed–Fri/3-2-1 Contact (cc)
Mon–Tue/Everybody Here
Ⓗ Fri/**Movie**: Nine to Five

Evening, June 19–21 and June 24–25

Wed., June 19

6:00
❷ ❹ ❼ News
❺ What's Happening
❾ Police Woman
⓫ Benson
⓭ New Jersey Nightly News
㉑ How to Play the Piano Despite Years of Lessons
㉛ World Chronicle
Ⓢ Righteous Apples

6:30
❺ One Day at a Time
⓫ Jeffersons
⓭ Nightly Business Report
㉑ Under Sail (cc)
㉛ City Comment
Ⓢ **Movie**: The Secret of NIMH

6:45
㉛ *News From City Hall*

7:00
❷ ❹ ❼ ⓫ News
❺ M*A*S*H
❾ Sale of the Century
⓭ MacNeil/Lehrer NewsHour
㉑ *Doctor Who*
㉛ Working Women
Ⓗ Workin' for Peanuts
Ⓦ **Movie**: Firestarter

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ Archie Bunker's Place
❼ Entertainment Tonight
❾ Bosom Buddies
⓫ **Baseball**: Yankees vs. Baltimore Orioles
㉑ Long Island Report
㉛ Dr. Who

8:00
❷ **TV Movie**: Calamity Jane. Jane Alexander.
❹ Highway to Heaven
❺ PM Magazine
❼ Fall Guy (cc)
❾ News
⓭ Bach and Handel: The *Timeliness of Genius.* A birthday celebration of the two composers, featuring Handel's *Zadok the Priest* and Bach's *Magnificat.* The Philadelphia

Academy of the Fine Arts performs; stereo simulcast over WNCN-FM.
㉑ Nanny
㉛ Video Music Box
🅗 **Movie:** Over the Brooklyn Bridge
🅝 **Movie:** City of Women
🅢 **Movie:** Something Wicked This Way Comes

8:30
❺ Carol Burnett
❾ Family Feud

9:00
❹ Facts of Life
❺ Merv Griffin
❼ Dynasty (cc)
❾ **TV Movie:** Silent Victory: The Kitty O'Neil Story (1979). Stockard Channing, James Farentino.
⓭ Nonfiction Television
㉑ Not the Nine O'Clock News
㉛ Heart of the Dragon
🅦 **Movie:** The Ultimate Warrior

9:30
❹ Double Trouble
㉑ Butterflies

10:00
❷ CBS Reports: Terrorism: War in the Shadows
❹ St. Elsewhere
❺ ⓫ News
❼ Hotel (cc)
㉑ Monty Python
㉛ Violoncello. Creation of a cello, from cutting of spruce and maple in the northwest, to its construction in Nebraska, to its use by master cellist Leonard Rose.
🅗 Tina Turner: Private Dancer
🅢 The Paragon of Comedy Starring John Paragon

10:30
⓭ Mark Russell Comedy Special
㉑ Sweet Sixteen
🅝 **Movie:** La Dolce Vita

11:00
❷ ❹ ❼ News
❺ WKRP in Cincinnati
❾ Bizarre
⓫ Odd Couple
⓭ MacNeil/Lehrer NewsHour
㉑ Nightly Business Report
㉛ Switch On Japan
🅗 Not the *Necessarily* the News
🅢 **Movie:** To All a Good Night
🅦 **Movie:** Sex World

11:30
❷ Night Heat
❹ Tonight Show
❺ Kojak
❼ Nightline
❾ Hawaii Five-O
⓫ Honeymooners
㉑ Latenight America
Movie: Greystoke: The egend of Tarzan, Lord of he Apes (cc)

12 **MIDNIGHT**
❼ Eye on Hollywood
⓫ Star Trek
⓭ Austin City Limits—mmy Buffet

12:30
❹ David Letterman
❺ Naked City
❼ New $100,000 Name That Tune
❾ Best of Saturday Night ive
Movie: Cross Country

12:35
🅢 **Movie:** Revenge of the Pink Panther

12:40
❷ **TV Movie:** Night of the Claw (1984). Robert Lansing, Nita Talbot.

1:00
❼ **TV Movie:** Guilty or Innocent: The Sam Sheppard Murder Case (1975). George Peppard, William Windom.
❾ Joe Franklin
⓫ Barney Miller

1:30
❹ ⓫ News
❺ Hogan's Heroes
🅝 **Movie:** And the Ship Sails On

1:45
🅗 **Movie:** Easy Money

2:00
❷ News
❹ Sally Jessy Raphaël
❺ **Movie:** Journey Into Fear (1975). Zero Mostel, Shelley Winters.
❾ **Movie:** Born to Be Sad (1950). Joan Fontaine, Robert Ryan. Directed by Nicholas Ray.
⓫ **Movie:** Killer With Two Faces (1974). Donna Mills, Ian Hendry.
🅦 **Movie:** Carmen

2:20
🅢 **Movie:** Still Smokin'

2:30
❹ Ben Casey

3:30
❹ Ben Casey
⓫ F Troop
🅗 **Movie:** Over the Brooklyn Bridge

4:00
❾ Joe Franklin
⓫ Abbott and Costello
🅢 **Movie:** The Princess and the Pirate

4:30
❹ Here's Lucy
⓫ Biography: John Barrymore

5:00
❹ Here's Lucy
❾ News
⓫ Life of Riley

5:20
🅗 Tina Turner: Private Dancer

5:30
❹ Twenty-Minute Workout
❼ Morning Stretch
⓫ News

5:40
🅢 **Movie:** Little Boy Lost

Thu., June 20

6:00
❷ ❹ ❼ News
❺ What's Happening
❾ Police Woman
⓫ Benson
⓭ New Jersey Nightly News
㉑ Rod & Reel
㉛ Why in the World
🅗 Simon and Garfunkel: The Concert in Central Park
🅢 **Movie:** Witches' Brew

6:30
❺ One Day at a Time
⓫ Jeffersons
⓭ Nightly Business Report
㉑ Roughing It
㉛ City Comment

6:45
㉛ News From City Hall

7:00
❷ ❹ ❼ ⓫ News
❺ M*A*S*H
❾ Sale of the Century
⓭ MacNeil/Lehrer NewsHour
㉑ Doctor Who
㉛ Motorweek
🅦 **Movie:** Hans Christian Andersen

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ Archie Bunker's Place
❼ Entertainment Tonight
❾ Bosom Buddies
⓫ **Baseball:** Yankees vs. Detroit Tigers
㉑ Long Island Report
㉛ Dr. Who
🅗 Penny Power

8:00
❷ Magnum, P.I.
❹ Cosby Show
❺ PM Magazine
❼ **TV Movie:** Grace Kelly. Cheryl Ladd.
❾ News
⓭ Currents
㉑ Austin City Limits—Frizzell & West, Con Hunley
㉛ Video Music Box
🅗 **Movie:** Bachelor Party (cc)
🅝 **Movie:** Alsino and the Condor
🅢 **Movie:** The Escape Artist

8:30
❹ Family Ties
❺ Carol Burnett
❾ Family Feud
⓭ Innovation

9:00
❷ Simon & Simon
❹ Cheers
❺ Merv Griffin
❾ **Movie:** Overboard (1978). Cliff Robertson, Angie Dickinson.
⓭ Mystery!: Reilly: Ace of Spies (cc)
㉑ Country Express
㉛ Battered Wives, Shattered Lives
🅦 **Movie:** Making the Grade

9:30
❹ **Special:** Bigshots in America
㉑ This Old House (cc)

10:00
❷ Knots Landing
❹ Hill Street Blues
❺ ⓫ News
❼ 20/20 (cc)
⓭ Intercom
㉑ Cradle of the Stars: The Story of the Louisiana Hayride
㉛ Tony Brown's Journal
🅗 Sex and the American Teenager
🅝 **Movie:** Yellowbeard
🅢 Brothers (cc)

10:30
㉛ America's Black Forum
🅢 Bizarre 20 (cc)

11:00
❷ ❹ ❼ News
❺ WKRP in Cincinnati
❾ Bizarre
⓫ Odd Couple
⓭ MacNeil/Lehrer NewsHour
㉑ Nightly Business Report
㉛ Switch On Japan
🅗 **Movie:** Sixteen Candles (cc)
🅢 **Movie:** Nine to Five
🅦 **Movie:** Ladies' Night

11:30
❷ Fall Guy
❹ Tonight Show
❺ Kojak
❼ Nightline
❾ Hawaii Five-O
⓫ Honeymooners
㉑ Latenight America

12 **MIDNIGHT**
❼ Eye on Hollywood
⓫ Star Trek
⓭ Masterpiece Theatre: Strangers and Brothers (cc)
🅝 **Movie:** Roseland

12:15
🅦 **Movie:** Class

12:30
❹ David Letterman
❺ Naked City
❼ New $100,000 Name That Tune
❾ Best of Saturday Night Live

12:35
🅗 **Movie:** Forced Vengeance

12:40
❷ **TV Movie:** The Hoax (1974). Bill Ewing, Frank Bonner.

1:00
❼ **Movie:** Casanova's Big Night (1954). Bob Hope, Joan Fontaine.
❾ Joe Franklin
⓫ Barney Miller
🅢 **Movie:** The Lady in Red

1:30
❹ ⓫ News
❺ Hogan's Heroes

2:00
❷ News
❹ Sally Jessy Raphaël
❺ **Movie:** Good Neighbor Sam (1964). Jack Lemmon, Romy Schneider.
❾ **Movie:** Affair With a Stranger (1953). Jean Simmons, Victor Mature. Title refers to adopted child.
⓫ Lifestyles of the Rich and Famous
🅦 **Movie:** Hardbodies

2:10
🅗 **Movie:** Valley Girl

2:30
❹ Ben Casey

2:40
🅢 **Movie:** Dodsworth

3:00
⓫ Children Between Life and Death

3:30
❹ Ben Casey
🅦 **Movie:** Porky's II: The Next Day

3:55
🅗 **Movie:** The Survivors

4:00
❾ Joe Franklin
⓫ Abbott and Costello

4:20
🅢 Brothers (cc)

4:30
❹ Here's Lucy
⓫ Biography: George Bernard Shaw

5:00
❹ Here's Lucy
❾ News
⓫ It's Your Business
🅢 Professor Wagstaff's Time Machine

5:30
❹ Twenty-Minute Workout
❼ Morning Stretch
⓫ News

Fri., June 21

6:00
❷ ❹ ❼ News
❺ What's Happening
❾ Police Woman
⓫ Benson
⓭ New Jersey Nightly News
㉑ Motorweek
㉛ Tony Brown's Journal

6:30
❺ One Day at a Time
⓫ Jeffersons
⓭ Nightly Business Report
㉑ Victory Garden
㉛ City Comment
🅢 Montreux International Rock Festival

6:45
㉛ News From City Hall

7:00
❷ ❹ ❼ ⓫ News
❺ M*A*S*H
❾ Sale of the Century
⓭ MacNeil/Lehrer NewsHour
㉑ Doctor Who
㉛ Why in the World
🅦 **Movie:** Smokey and the Bandit Part 3

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ Archie Bunker's Place
❼ Entertainment Tonight
❾ News
⓫ **Baseball:** Yankees vs. Detroit Tigers
㉑ Long Island Report
㉛ Dr. Who
🅗 Video Jukebox

8:00
❷ **Special:** America's Junior Miss Pageant
❹ Michael Nesmith in Television Parts
❺ PM Magazine
❼ Webster (cc)
❾ **Baseball:** Montreal Expos vs. Mets
⓭ Washington Week in Review
㉑ Nature (cc)
㉛ Video Music Box
🅗 **Movie:** My Tutor
🅝 **Movie:** The Asphalt Jungle
🅢 **Movie:** Bachelor Party (cc)

8:30
❹ Spencer
❺ Carol Burnett
❼ Comedy Factory
⓭ Wall $treet Week
🅦 **Movie:** Tank

9:00
❷ **TV Movie:** An Innocent Love. Melissa Sue Anderson, Doug McKeon. Prodigy tutors college girl whom he has long admired, distantly.
❹ V
❺ **Special:** Great Escapes
❼ Benson (cc)
⓭ Great Performances—The Life of Verdi. (Part 2 of 6.) (cc)
㉑ **Movie:** Golden Earrings (1947). Ray Milland, Marlene Dietrich.
㉛ Masterpiece Theatre: Strangers and Brothers

9:30
❼ People Do the Craziest Things (cc)

10:00
❹ Miami Vice
❺ ⓫ News
❼ Matt Houston (cc)
㉛ Eye on Dance
🅗 **Movie:** The Natural (cc)
🅝 **Movie:** Diary of a Chambermaid
🅢 **Movie:** Porky's II: The Next Day

10:30
⓭ Diva in Concert. Wilhelmenia Wiggins Fernandez, star of the French thriller *Diva*, performs.
㉛ Looking East

10:45
❾ Kiner's Korner

11:00
❷ ❹ ❼ News
❺ WKRP in Cincinnati
❾ Bizarre
⓫ Odd Couple
⓭ **Movie:** Sisters, or the Balance of Happiness (1981). Jutte Lampe, Gudrun Gabriel.
㉑ Nightly Business Report
㉛ Switch On Japan
🅦 **Movie:** Tapestry of Passion

11:30
❷ **TV Movie:** City on Fire (1982). Barry Newman, Susan Clark.
❹ Tonight Show
❺ Kojak
❼ Nightline
❾ Hawaii Five-O
⓫ Honeymooners
㉑ Latenight America

11:45
🅢 **Movie:** Nate and Hayes

12 **MIDNIGHT**
❼ ABC Rocks
⓫ Star Trek
🅝 **Movie:** The Milky Way

12:25
🅗 The Hitchhiker

12:30
❹ Friday Night Videos
❺ Summer Concert Series: John Waite
❼ New York Hot Tracks
❾ Best of Saturday Night
🅦 **Movie:** The Health Spa

1:00
❾ Ed Beckley Home Study Course
⓫ Barney Miller
🅗 **Movie:** Coma

1:30
❺ America's Top Ten
⓫ News
🅢 **Movie:** The Star Chamber
🅦 **Movie:** Dynamite Chicken

1:45
❷ Record Guide

2:00
❹ News
❺ **Movie:** Midnight Auto Supply (1978). Michael Parks, Linda Cristal.
❼ **Movie:** One Body Too Many (1944). Jack Haley, Bela Lugosi.
❾ **Movie:** Tender Comrade (1943). Ginger Rogers, Robert Ryan.
⓫ Solid Gold

2:15
❷ **Movie:** Judgment Day (1974). David Hartman, Rosemary Murphy.

2:30
❹ Sally Jessy Raphaël

2:45
🅦 **Movie:** The Funny Farm

3:00
❹ Music City USA

SOLUTIONS TO LAST WEEK'S PUZZLES

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TELEVISION

⓫ Kung Fu
Ⓗ **Movie:** Jaws III

3:30
❹ Ben Casey
❾ **Movie:** The Lost Patrol (1934). Boris Karloff, Victor McLaglen. British patrol members picked off one by one.
Ⓢ **Movie:** Rhinestone (cc)

3:46
❺ **Movie:** Tillie and Gus (1933). W. C. Fields, Alison Skipworth.

4:00
❼ New $100,000 Name That Tune
⓫ Abbott and Costello

4:09
❷ Newsmakers

4:30
❹ Hit City
⓫ Biography: Field Marshall Rommel

4:39
❷ **Movie:** Ghosts That Still Walk.

4:45
Ⓗ **Movie:** My Tutor

5:00
❹ Ben Casey
❾ News
⓫ Insight

5:30
⓫ News
Ⓢ Journey Together

Mon., June 24

6:00
❷ ❹ ❼ News
❺ What's Happening
❾ Police Woman
⓫ Private Benjamin
⓭ New Jersey Nightly News
㉑ The Woodwright's Shop
㉛ Cityscope
Ⓢ **Movie:** Witches' Brew

6:30
❺ One Day at a Time
⓫ Benson
⓭ Nightly Business Report
㉑ This Old House (cc)
㉛ City Comment

6:45
㉛ News From City Hall

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Sale of the Century
⓫ Jeffersons
⓭ MacNeil/Lehrer NewsHour
㉑ Doctor Who
㉛ Brooklyn College Presents
Ⓦ **Movie:** The 39 Steps (1978)

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ Archie Bunker's Place
❼ Entertainment Tonight
❾ Bosom Buddies
⓫ News
㉑ Long Island Report
㉛ Dr. Who

8:00
❷ Scarecrow and Mrs. King
❹ **Special:** Little House on the Prairie
❺ PM Magazine
❼ **Baseball:** TBA
❾ News
⓫ **Movie:** Attack on Terror (1975). George Grizzard, Rip Torn. Part 2.
⓭ Heart of the Dragon (cc)
㉑ Wild America (cc)
㉛ Video Music Box
Ⓗ **Movie:** Hambone and Hillie
Ⓝ **Movie:** One Trick Pony
Ⓢ **Movie:** The Secret of NIMH

8:30
❺ Carol Burnett
❾ Family Feud
㉑ Profiles of Nature

9:00
❷ Kate & Allie
❺ Merv Griffin
❾ **Special:** Jacques Cousteau: The First 75 Years
⓭ American Playhouse—*Cat on a Hot Tin Roof.* Jessica Lange, Tommy Lee Jones, Rip Torn, and Kim Stanley star in Tennessee Williams's steambath.
㉑ Survival Special (cc)
㉛ Nonfiction Television
Ⓦ **Movie:** The Hotel New Hampshire

9:30
❷ Newhart
Ⓗ **Movie:** Nine to Five
Ⓢ **Movie:** Something Wicked This Way Comes

10:00
❷ Cagney & Lacey
❹ **Special:** Profile of a First Lady
❺ ⓫ News
㉑ New World Visions: American Art and the Metropolitan Museum. Yale art professor Vincent Scully narrates. Part 1 (Part 2, Tue., June 25, 10 p.m.).
Ⓝ **Movie:** Polyester

10:30
㉛ Writers Writing

11:00
❷ ❹ ❼ News
❺ WKRP in Cincinnati
❾ Phil Silvers
⓫ Odd Couple
㉑ Nightly Business Report
㉛ Switch On Japan
Ⓦ **Movie:** China Girl

11:30
❷ Simon & Simon
❹ Best of Carson
❺ Kojak
❼ Nightline
❾ Hawaii Five-O
⓫ Honeymooners
⓭ MacNeil/Lehrer NewsHour
㉑ Latenight America
Ⓗ **Movie:** Valley Girl
Ⓢ **Movie:** The Escape Artist

12 **MIDNIGHT**
❼ Eye on Hollywood
⓫ Star Trek
Ⓝ **Movie:** Lisztomania

12:30
❹ David Letterman
❺ Naked City
❼ New $100,000 Name That Tune
❾ Best of Saturday Night Live
Ⓦ **Movie:** Carmen

12:40
❷ Columbo

1:00
❼ **Movie:** Quebec (1951). Corinne Calvet.
❾ Joe Franklin
⓫ Barney Miller

1:10
Ⓢ **Movie:** Sitll Smokin'

1:15
Ⓗ **Movie:** Midnight Madness (cc)

1:30
❹ ⓫ News
❺ Real Estate: Investment of the '80s

2:00
❷ News
❹ Sally Jessy Raphaël
❾ **Movie:** Murder Clinic (1966). William Berger, Francoise Prevost.
⓫ Christian Children's Fund

2:30
❹ Ben Casey
❺ Best of Midday
⓫ **Movie:** The Bohemian Girl (1936). Stan Laurel, Oliver Hardy.
Ⓦ **Movie:** The Lonely Lady

2:40
Ⓢ **Movie:** Xtro

3:15
Ⓗ **Movie:** Easy Money

3:30
❹ Ben Casey
❺ Off the Set

4:00
❾ Joe Franklin
⓫ Abbott and Costello

4:15
Ⓢ **Movie:** The Secret of NIMH

4:30
❹ Here's Lucy
⓫ Biography: Helen Keller

5:00
❹ Here's Lucy
❾ News
⓫ Life of Riley
Ⓗ **Movie:** Brainwaves

5:30
❹ Twenty-Minute Workout
❼ Morning Stretch
⓫ News

Tue., June 25

6:00
❷ ❹ ❼ News
❺ What's Happening
❾ Police Woman
⓫ Private Benjamin
⓭ New Jersey Nightly News
㉑ Aloha China
㉛ International Edition
Ⓢ **Movie:** Nine to Five

6:30
❺ One Day at a Time
⓫ Benson
⓭ Nightly Business Report
㉑ New York's Master Chefs
㉛ City Comment

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Sale of the Century
⓫ Jeffersons
⓭ MacNeil/Lehrer NewsHour
㉑ Doctor Who
㉛ All About TV
Ⓦ **Movie:** Tank

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ Archie Bunker's Place
❼ Entertainment Tonight
❾ Bosom Buddies
⓫ News
㉑ Long Island Report
㉛ Dr. Who

8:00
❷ Jeffersons
❹ A-Team
❺ PM Magazine
❼ Three's a Crowd (cc)
❾ News
⓫ **Baseball:** Baltimore Orioles vs. Yankees
⓭ Nova (cc)
㉑ Answerwise
㉛ Video Music Box
Ⓗ **Movie:** The Survivors
Ⓝ **Movie:** The Milky Way
Ⓢ **Movie:** Bachelor Party (cc)

8:30
❷ Alice
❺ Carol Burnett
❼ Foul-Ups, Bleeps & Blunders (cc)
❾ Family Feud
㉑ Crossroads of Culture: Ballet in Europe

9:00
❷ **TV Movie:** Not in Front of the Children.
❹ Riptide
❺ Merv Griffin
❼ Who's the Boss? (cc)
❾ **Movie:** Caper of the Golden Bulls (1967). Stephen Boyd, Yvette Mimieux. Lots of bull, set in Pamplona.
⓭ The Military and the News Media: A Matter of Intelligence
㉑ Masterpiece Theatre—The Citadel. (Part 1 of 10.) (cc)
㉛ Great Confrontations at the Oxford Union
Ⓦ **Movie:** Angelo, My Love

9:30
❼ Hail to the Chief

10:00
❹ Remington Steele
❺ News
❼ MacGruder and Loud (cc)
⓭ Jean Shepherd's America (cc)
㉑ New World Visions: American Art and the Metropolitan Museum. (See Mon., June 24, 10 p.m.)
㉛ Diva in Concert
Ⓗ The Hitchhiker
Ⓝ **Movie:** City of Women
Ⓢ Paper Chase

10:30
⓫ News
⓭ Silent Pioneers. Gay/lesbian elders.
㉛ Writers Writing
Ⓗ The Detroit Comedy Jam

11:00
❷ ❹ ❼ News
❺ WKRP in Cincinnati
❾ Phil Silvers
⓫ Odd Couple
⓭ MacNeil/Lehrer NewsHour
㉑ Nightly Business Report
㉛ Switch On Japan
Ⓢ Brothers (cc)
Ⓦ **Movie:** Fringe Benefits

11:30
❷ Magnum, P.I.
❹ Tonight Show
❺ Kojak
❼ Nightline
❾ Hawaii Five-O
⓫ Honeymooners
㉑ Latenight America
Ⓗ **Movie:** Rhinestone (cc)
Ⓢ Bizarre 20 (cc)

12 **MIDNIGHT**
❼ Eye on Hollywood
⓫ Star Trek
⓭ Mystery!: Reilly: Ace of Spies (cc)
Ⓢ **Movie:** Revenge of the Pink Panther

12:30
❹ David Letterman
❺ Naked City

❼ New $100,000 Name That Tune
❾ Best of Saturday Night Live
Ⓝ **Movie:** Volcano
Ⓦ **Movie:** The Survivors

12:40
❷ McCloud

1:00
❼ **Movie:** She Lives (1973). Season Hubley, Desi Arnaz Jr.
❾ Joe Franklin
⓫ Barney Miller

1:30
❹ ⓫ News
❺ Hogan's Heroes

Ⓗ **Movie:** Over the Brooklyn Bridge

1:45
Ⓢ **Movie:** Nine to Five

2:00
❷ News
❹ Sally Jessy Raphaël
❺ **Movie:** The Taming of the Shrew (1967). Elizabeth Taylor, Richard Burton. Not Shakespeare, exactly, but good battle of the bands between Taylor and Burton.
❾ **Movie:** Don't Look in the Basement (1972). William McGee.
⓫ Start of Something Big

2:30
❹ Ben Casey

Ⓦ **Movie:** Strange Brew

3:00
⓫ **Movie:** A Chump at Oxford (1930). Stan Laurel, Oliver Hardy.

3:20
Ⓗ **Movie:** The Survivors

3:30
❹ Ben Casey

3:40
Ⓢ **Movie:** Bachelor Party

4:00
❾ Joe Franklin

4:30
❹ Here's Lucy

⓫ Biography: Grace Kelly

5:00
❹ Here's Lucy
❾ News
⓫ Life of Riley

5:10
Ⓗ The Detroit Comedy Jam

5:30
❹ Twenty-Minute Workout
❼ Morning Stretch
⓫ News
Ⓢ Brothers (cc)

Weekend, June 22–23

Sat., June 22

6:00
❹ Carrascolendas
❺ Pattern for Living
❾ Straight Talk
⓫ Wall Street Journal Report

6:30
❷ Patchwork Family
❹ Sonrisas
❺ Insight
⓫ Wild Kingdom
Ⓗ **Movie:** The Great Caruso
Ⓢ **Movie:** Grand Baby

7:00
❹ Vegetable Soup
❺ World Tomorrow
❼ Davey and Goliath
❾ New Jersey Report
⓫ Pink Panther

7:30
❷ Kidsworld
❹ Kidalittles
❺ Wonderama
❼ Little Prince
❾ Nine on New Jersey
⓫ Josie and the Pussycats
⓭ MacNeil/Lehrer NewsHour

8:00
❷ The Bisketts
❹ Snorks
❺ Movin' On
❼ Superfriends
❾ Meet the Mayors
⓫ Voltron

8:30
❷ Get Along Gang
❹ Pink Panther & Sons
❼ Superfriends
❾ New Jersey People
⓫ Hee Haw
⓭ Wall $treet Week
Ⓗ Simon and Garfunkel: The Concert in Central Park
Ⓢ **Movie:** It All Came True

9:00
❷ Jim Henson's Muppet Babies
❹ Smurfs
❺ Star Search '85
❼ Mighty Orbots
❾ Battlestar Galactica
⓭ McLaughlin Group

9:30
❷ Dungeons and Dragons
❼ Turbo Teen
⓫ Puttin' on the Hits
⓭ Capitol Journal

10:00
❷ Bugs Bunny/Road Runner
❺ Saturday Morning
❼ Rubik the Amazing Cube
❾ Championship Wrestling
⓫ Soul Train
⓭ Firing Line
Ⓗ **Movie:** The Secret of NIMH

10:30
❹ Alvin and the Chipmunks
❼ New Scooby-Doo Mysteries (cc)
Ⓢ **Movie:** George Washington Slept Here

11:00
❷ CBS Storybreak
❹ Kidd Video
❼ Scary Scooby Funnies
❾ Hardy Boys/Nancy Drew Mysteries
⓫ International All-Star Wrestling
⓭ Tony Brown's Journal
Ⓦ **Movie:** The Little Foxes

11:30
❷ Pryor's Place
❹ Mr. T
❼ The Littles
⓭ Open Mind
Ⓗ **Movie:** Yellowbeard

12 **NOON**
❷ Bugs Bunny/Road Runner
❹ Spiderman and His Amazing Friends
❺ Expedition Danger
❼ Weekend Specials (cc)
❾ Voyagers!
⓫ This Week in Baseball
⓭ Heart of the Dragon (cc)
㉑ Gourmet Cooking

12:30
❷ Saturday Supercade
❹ Incredible Hulk
❺ America's Top Ten
❼ American Bandstand
⓫ Abbott and Costello
㉑ Rod & Reel
Ⓢ **Movie:** Revenge of the Pink Panther

1:00
❹ Major League Baseball: An Inside Look
❺ Fame
❾ **Movie:** The Sand Pebbles (1966). Steve McQueen, Candice Bergen. Gunboat diplomacy on the Yangtze River, circa 1926.
⓫ **Movie:** Cantonen Iron Kung Fu. Liang Jia Ren.
⓭ Last Chance Garage
㉑ How to Play the Piano Despite Years of Lessons
Ⓗ **Movie:** The Great Caruso
Ⓦ **Movie:** Mr. Mom

1:15
❹ **Baseball:** California Angels vs. Chicago White Sox or Atlanta Braves vs. Cincinnati Reds

1:30
❷ Pole Position
❼ New York Hot Tracks
⓭ House for All Seasons (cc)
㉑ Square Foot Gardening

2:00
❷ Kidsworld
❺ Hang Tight Willy Bill
㉑ Motorweek

2:30
❷ Public Hearing
❺ **Movie:** From Here to Eternity (1954). Burt Lancaster, Montgomery Clift, Deborah Kerr, Frank Sinatra. Hothouse Army life in Hawaii, just before Pearl Harbor. What a cast!
❼ Greatest Sports Legends
⓭ Victory Garden
㉑ Gourmet Cooking
Ⓢ **Movie:** Grand Baby
Ⓦ **Movie:** The Song Remains the Same

3:00
❷ **TV Movie:** Partners in Crime (1973). Lee Grant, Lou Antonio.
❼ **Boxing:** USA vs. the World
⓫ **Movie:** Audrey Rose (1977). Marsha Mason, Anthony Hopkins.
⓭ Square Foot Gardening
㉑ Magic of Oil Painting
Ⓗ **Movie:** Something Wicked This Way Comes

3:30
⓭ Sporting Life—Big League Laughter
㉑ How to Play the Piano Despite Years of Lessons

4:00
❹ **Baseball:** Yankees vs. Detroit Tigers
⓭ American Playhouse—*Paper Angels* (cc)
㉑ House for All Seasons (cc)

4:30
❷ **Golf:** Atlanta Classic
❼ Wide World of Sports
㉑ Last Chance Garage (cc)
Ⓗ **Movie:** Greystoke: The Legend of Tarzan, Lord of the Apes (cc)
Ⓢ **Movie:** You Can't Take It With You (1983) (cc)

5:00
❺ Mission: Impossible
❾ Television: Our Life and Times
⓫ Solid Gold
⓭ In Search of Bach
㉑ Kentucky: The 1985 Ultimate Equestrian Trial
Ⓦ **Movie:** Hard to Hold

6:00
❷ Channel 2 the People
❺ Baretta
❼ News
⓫ Puttin' on the Hits
⓭ Nature (cc)
㉛ Wilderness Journal

6:30
❷ ❼ News
⓫ Dance Fever
㉑ State of the Arts
Ⓢ The Young (at Heart) Comedians Special

7:00
❷ Project: The Working Woman
❹ Prime of Your Life
❺ Too Close for Comfort
❼ Hollywood Close-up
❾ News
⓫ Jeffersons
⓭ Family Classics—Ivanhoe
㉑ Wall $treet Week
㉛ Washington Week in Review
Ⓗ Workin' for Peanuts
Ⓦ **Movie:** Android

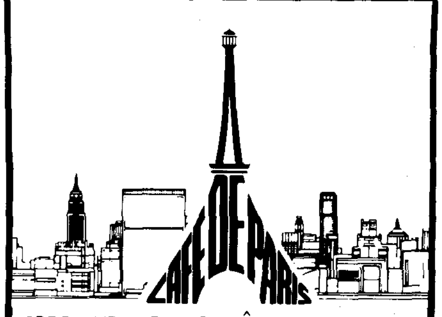
7:30
❹ Fight Back
❺ Archie Bunker's Place
❼ Your Mind Is Powerful Medicine
❾ **Baseball:** Montreal Expos vs. Mets
⓫ At the Movies
⓭ Wild America (cc)
㉑ Inside Albany
㉛ McLaughlin Group

7:45
Ⓢ *Honeymooners*—The Lost Episodes: A Sneak Peek

8:00
❷ Cover Up
❹ Diff'rent Strokes
❺ **Movie:** The Snake Pit (1948). Olivia de Havilland, Mark Stevens. A mental institution, with attendant horrors.
❼ T. J. Hooker (cc)
⓫ **Movie:** Lady in a Cage (1964). Olivia de Havilland, Jeff Corey.
⓭ Nature of Things
㉑ Great Railway Journeys of the World. From Penn Station to Union Station, featuring the Broadway Limited, among others.
㉛ Mystery!: Reilly: Ace of Spies
Ⓗ **Movie:** Octopussy
Ⓝ **Movie:** Wise Blood
Ⓢ Gallagher: The Bookkeeper

8:30
❹ It's Your Move
Ⓦ **Movie:** Friday the 13th—The Final Chapter

9:00
❷ Airwolf
❹ Gimme a Break
❼ Love Boat (cc)
⓭ Film on Film—Yesterday's Witness: A



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Tribute to the American newsreel.
㉑ Heart of the Dragon (cc)
㉛ Hello Jerusalem
🅢 Brothers (cc)

9:30
❹ Mama's Family
🅢 Bizarre 20 (cc)

10:00
❷ Mickey Spillane's Mike Hammer
❹ Hunter
❺ ⓫ News
❼ Finder of Lost Loves (cc)
⓭ Sneak Previews
㉑ In Search of Bach
㉛ German Pro Soccer
🅝 **Movie:** Volcano
🅢 Joan Rivers (and Friends) Salute Heidi Abromowitz (cc)
🅦 Kenny Loggins in Concert

10:15
❾ Kiner's Korner
🅗 The Detroit Comedy Jam

10:30
❺ Black News
❾ In Search Of
⓫ Wall Street Journal Report
⓭ **Movie:** Salty O'Rourke (1945). Alan Ladd.

11:00
❷ ❹ ❼ News
❺ **Movie:** Gilda (1946). Rita Hayworth, Glenn Ford. Below the border, below the belt.
❾ Racing From Roosevelt
⓫ Tales From the Darkside
㉑ Mark Russell Comedy Special
🅢 Steve Martin in "Homage to Steve"
🅦 **Movie:** Tangerine

11:15
🅗 **Movie:** The Exterminator

11:30
❹ Saturday Night Live
❼ News (cc)
❾ **Movie:** Destination Nightmare (1958). Boris Karloff.
⓫ **Movie:** They Shoot Horses, Don't They? (1969). Jane Fonda, Gig Young. Young an Oscar winner as the emcee of a desperate Depression-era dance marathon.

11:45
❷ Sports People
❼ **Movie:** The Train Robbers (1973). John Wayne, Ann-Margret.

12 **MIDNIGHT**
❷ **Movie:** Never Give an Inch (1972). Paul Newman, Lee Remick. Ken Kesey's *Sometimes a Great Notion* given the treatment.
🅝 **Movie:** Under the Volcano

12:05
🅢 Superstars of Comedy Salute the Improv

12:30
🅦 **Movie:** Hot Lunch

1:00
❹ Hawk
🅗 **Movie:** Over the Brooklyn Bridge
🅢 *Honeymooners*—The Lost Episodes: A Sneak Peek

1:15
❺ **Movie:** The Last Wave (1978). Richard Chamberlain, Olivia Hamnett. Peter Weir atmosphere.

1:20
🅢 The Paragon of Comedy Starring John Paragon

1:30
❾ **Movie:** Vigil in the Night (1940). Carole Lombard, Anne Shirley.

1:40
❼ **Movie:** The Denver and the Rio Grande (1952). Edmond O'Brien.

2:00
❹ Ben Casey
⓫ News
🅦 **Movie:** The Song Remains the Same

2:07
❷ Record Guide

2:30
⓫ At the Movies
🅢 Gallagher: The Bookkeeper

2:37
❷ **Movie:** The Great Waldo Pepper (1975). Robert Redford, Margot Kidder. Earthbound aeronauts.

2:50
🅗 **Movie:** Greystoke: The Legend of Tarzan, Lord of the Apes (cc)

3:00
❹ **Movie:** Dick Tracy Meets Gruesome (1947). Ralph Byrd, Boris Karloff.
⓫ **Movie:** The Cowboy and the Lady (1938). Gary Cooper, Merle Oberon.

3:30
❾ **Movie:** Devil Bat (1941). Bela Lugosi, Dave O'Brien.
🅢 Bizarre 20 (cc)

4:00
🅢 Brothers (cc)

4:30
🅢 **Movie:** You Can't Take It With You (1983) (cc)

4:46
❷ **Movie:** End of the World (1977). Christopher Lee, Sue Lyon.

5:00
❾ News
⓫ Life of Riley

5:05
🅗 Simon and Garfunkel: The Concert in Central Park

5:30
⓫ News

5:50
❺ Time for Timothy

Sun., June 23

6:00
❾ Public Affairs
⓫ Wall Street Journal Report

6:30
❷ Kidsworld
❹ Agriculture USA
❺ Black News
❼ ⓫ Christopher Closeup
🅢 **Movie:** Gizmo

6:40
🅗 **Movie:** Toby and the Koala Bear

6:45
⓫ Davey and Goliath

7:00
❷ Hot Fudge
❹ Joy of Gardening
❺ Hour of Power
❼ Faith for Today
❾ Meet the Mayors
⓫ Old Time Gospel Hour

7:30
❷ Channel 2 the People
❹ Journey to Adventure
❼ This Is the Life
❾ New Jersey Report
⓭ Sesame Street (cc)

8:00
❷ Way to Go
❹ Here's Lucy
❺ Jimmy Swaggart
❼ Insight
❾ Millionaire Maker
⓫ Frederick K. Price
🅗 **Movie:** Kelly
🅢 **Movie:** Little Boy Lost

8:30
❷ For Our Times
❹ Baseball Bunch
❼ World of Photography
❾ Day of Discovery
⓭ Mister Rogers' Neighborhood

9:00
❷ Sunday Morning
❹ Kids, Inc.
❺ **Movie:** At War With the Army (1951). Dean Martin, Jerry Lewis.
❼ Tiempo
❾ Public Affairs
⓫ Jackson Five
⓭ Sesame Street (cc)

9:30
❹ Positively Black
❼ News Conference
❾ Point of View
⓫ Voltron

10:00
❷ Face the Nation
❹ Essence
❼ That's Hollywood
❾ Sunday Mass
⓫ The Transformers
⓭ Mister Rogers' Neighborhood
🅗 Fraggle Rock (cc)
🅢 **Movie:** Top Secret (cc)

10:30
❹ Visiones
❼ Entertainment This Week
❾ Public Affairs
⓫ Three Stooges
⓭ Family Classics—Ivanhoe
🅗 Penny Power

11:00
❷ Taking Advantage
❹ First Estate: Religion in Review
❺ **Movie:** Killer Leopard (1954). Johnny Sheffield.
❾ Make Peace With Nature
⓫ **Movie:** Comin' Round the Mountain (1951). Bud Abbott, Lou Costello.
⓭ Wild America (cc)
🅗 **Movie:** Testament (cc)
🅦 **Movie:** Day for Night (subtitled)

11:30
❷ Newsmakers
❹ Today in New York
❼ This Week With David Brinkley
❾ World Tomorrow
⓭ 3-2-1 Contact (cc)
㉑ Wall $treet Week
🅢 **Movie:** Sixteen Candles

12 **NOON**
❷ Channel 2 the People
❹ News 4orum
❾ Robert Schuller (cc)
⓭ Why in the World
㉑ Tony Brown's Journal

12:15
❺ **Movie:** Objective, Burma! (1945). Errol Flynn, William Prince. Bulls-eye! Bang-on!

12:30
❷ Seeing Stars
❹ Meet the Press
❼ Educational Update
⓫ **Movie:** Saps at Sea (1940). Stan Laurel, Oliver Hardy.
⓭ Inside Albany
㉑ Adam Smith's Money World in China
🅗 **Movie:** Krull

1:00
❷ **Auto Racing:** Detroit Grand Prix
❹ Wimbledon: The Class of '85
❼ Like It Is
❾ Exciting World of Speed and Beauty
⓭ Here's to Your Health
🅦 **Movie:** Americana

1:30
❾ **Baseball:** Montreal Expos vs. Mets
⓭ Agronsky & Co.
㉑ Great Performances—The Life of Verdi. (Part 2 of 6.) (cc)
🅢 **Movie:** The Princess and the Pirate

2:00
❹ Jockey
❼ This Is the USFL
⓫ **Baseball:** Yankees vs. Detroit Tigers
⓭ New Tech Times. Interview with Douglas Adams, author of *The Hitchhiker's Guide to the Galaxy.*

2:30
❼ **USFL Football:** TBA
⓭ Innovation (cc)
🅗 Tina Turner: Private Dancer

3:00
❹ **Special:** 19th Annual Music City News Country Awards
⓭ Symposium: The Strategic Defense
㉑ In Search of Bach
🅦 **Movie:** Tex

3:15
❺ **Movie:** The Amsterdam Kill (1977). Robert Mitchum.

3:30
❷ **Golf:** Atlanta Classic
🅗 **Movie:** Savannah Smiles

4:00
⓭ Diva in Concert. (See Fri., June 21, 10:30 p.m.)
㉑ Nature of Things
🅢 **Movie:** Mr. Mom (cc)

4:15
❾ Kiner's Korner

4:30
❾ Lorne Greene's New Wilderness
⓭ Great Performances—The Life of Verdi. (Part 2 of 6.)

5:00
❹ Sensational '60s
❺ Fame
❾ Black Sheep Squadron
⓫ This Week in Baseball
㉑ Undersea World of Jacques Cousteau
🅦 **Movie:** Goldy

5:30
❹ Super Chargers
⓫ **Movie:** Custer of the West (1968). Robert Shaw, Mary Ure.
🅗 Fraggle Rock (cc)
🅢 **Movie:** Greystoke: The Legend of Tarzan, Lord of the Apes (cc)

6:00
❷ ❹ ❼ News
❺ **Movie:** The Elephant Man (1982). Philip Anglim, Kevin Conway.
❾ Vegas
⓭ The Military and the News Media: A Question of Access
㉑ Sporting Life—An Easy Throw to First

6:15
🅗 **Movie:** Kelly

6:30
❷ ❹ ❼ News
㉑ Adam Smith's Money World

7:00
❷ 60 Minutes
❹ Punky Brewster
❼ Ripley's Believe It or Not! (cc)
❾ Switch
⓭ Seeing Things
㉑ Inside Albany
🅦 **Movie:** Joy of Sex

7:30
❹ Silver Spoons
㉑ Ask Congress

8:00
❷ Murder, She Wrote
❹ Knight Rider
❺ Star Search '85
❼ **Movie:** The Concorde—Airport '79 (1979). Alain Delon, Robert Wagner.
❾ Straight Talk
⓫ Lifestyles of the Rich and Famous
⓭ Nature (cc)
㉑ Mystery!: Reilly: Ace of Spies (cc)
㉛ Heart of the Dragon
🅗 **Movie:** Bachelor Party (cc)
🅝 **Movie:** La Dolce Vita
🅢 **Movie:** Top Secret (cc)

9:00
❷ Crazy Like a Fox
❹ **TV Movie:** Dalton. Charles Taylor, Erin Gray.
❺ **Special:** *Nothing but a Horse Race*
❾ New Jersey Report
⓫ Start of Something Big
⓭ Masterpiece Theatre—The Citadel. (Part 1 of 10.)
㉛ The Prisoner
🅦 **Movie:** Risky Business

9:30
❾ Nine on New Jersey
㉑ **Movie:** Cafe Society (1939). Madeleine Carroll.
🅢 **Movie:** Sixteen Candles

10:00
❷ Trapper John, M.D.
❺ ⓫ News
❾ Meet the Mayors
⓭ Adam Smith's Money World
㉛ Videoville
🅗 **Movie:** Splash (cc)

10:30
❺ Sports Extra
❾ New Jersey People
⓫ From the Editor's Desk
⓭ Monty Python

11:00
❷ ❹ ❼ News
❺ Off the Set
❾ World Tomorrow
⓫ Odd Couple
⓭ New Television
㉑ Ask Congress
🅝 **Movie:** And the Ship Sails On
🅦 **Movie:** Memphis Cathouse Blues

11:15
❷ News

11:30
❺ David Susskind
❼ News
❾ It Is Written
⓫ Honeymooners
㉑ Butterflies
🅢 **Movie:** Mr. Mom (cc)

11:45
❷ Sports Update
❹ Strictly Business
❼ Sports Special

11:55
🅗 **Movie:** Testament (cc)

12 **MIDNIGHT**
❷ Barnaby Jones
❹ George Michael's Sports Machine
❼ **Movie:** Return of Charlie Chan (1971). Ross Martin, Rocky Gunn.
❾ Jimmy Swaggart
⓫ Star Trek

12:15
🅦 **Movie:** Day for Night (subtitled)

12:30
❹ Greatest American Hero

1:00
❷ Barnaby Jones
❾ **Movie:** Goodbye, My Fancy (1951). Joan Crawford, Frank Lovejoy.
⓫ Tales From the Darkside

1:05
🅢 **Movie:** Greystoke: The Legend of Tarzan, Lord of the Apes

1:15
🅝 **Movie:** Rude Boy

1:30
❹ Ben Casey
❺ World Vision
⓫ News
🅗 **Movie:** Forced Vengeance

1:55
❼ **TV Movie:** Can Ellen Be Saved? (1974). Leslie Nielsen, John Saxon.

2:00
❷ News
⓫ Wall Street Journal Report

2:30
❹ Visiones
❺ Real Estate: Investment of the '80s
⓫ **Movie:** Enchantment (1948). David Niven, Teresa Wright.

3:00
❹ First Estate: Religion in Review
❾ **Movie:** Endless Night (1971). Hayley Mills.

3:05
🅗 Tina Turner: Private Dancer

3:20
🅢 **Movie:** To All a Good Night

4:10
🅗 **Movie:** Bachelor Party (cc)

4:30
⓫ Biography: Emperor Hirohito

5:00
❾ News
⓫ Life of Riley
🅢 **Movie:** Little Boy Lost

5:30
❼ Morning Stretch
⓫ News

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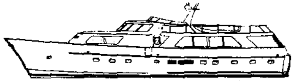

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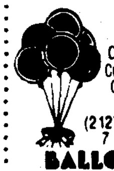

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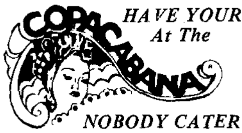

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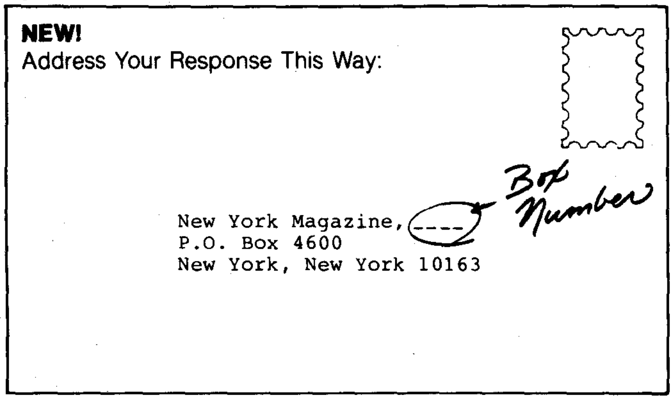

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STRICTLY PERSONALS

Statuesque Blonde Widow—Beautiful, classy, stunning dresser, NJ, Christian, self-employed. Seeks honest, successful, professional gentleman, 50's. Photo/bio/phone. NYM E595.

Medical School Professor—45, attractive, successful, trim, fun-loving, Jewish, warm caring parent, seeks educated, pretty, spirited woman, 30-42, with warmth and integrity, for sharing love, life, and forever. Children a plus. Bio/ photo/phone. PO Box 2852, Setauket, LI, NY 11733.

Architect—55, beard, loves music, film, puns, cats, seeks non-smoking, Manhattan lady to 45. Photo. NYM T329.

Very Pretty, Slim—25-year-old, Jewish accountant, vivacious, happy, warm, and caring, seeks attractive, sincere, self-assured, non-smoking, Jewish male. Photo helpful, note and phone. NYM E659

A Perfect Day—A few sets of tennis, a swim in the ocean, and a long walk on the beach. Some quiet hours with a good book, then dinner/dancing at a cozy restaurant. If you're a tall, energetic man, over 50, and want to spend this day with me, please get in touch. NYM J655.

I Am Loyal—Lonely and act stronger than I feel. My surface attributes are appealing, though, at 33, I accept that my lack of a partner must be as a result of my failings. A friend once said: in New York, you can have a good job, a good apartment and a good relationship, but never all at the same time. I am now attempting to reach and hold that chimera. I am female, psychologically subtle, physically pretty, socially underdeveloped, economically independent, and eager to share, for we were not born to survive, only to live. Please respond if a male with appropriate qualities. NYM T328.

Handsome, Jewish Professional—28, 6'2", with a heart of gold, seeks beautiful, bright, sincere, Jewish female, 22-31. No princesses, please. Photo appreciated. NYM T310.

Young Looking And Acting—50-year-old handsome male. Very successful executive who is sensitive, sensual, supportive, fun, and romantic. I love to travel, as well as enjoy the restaurants, theater, concerts, and other attractions of NY. Seeking a warm, fun-loving, very attractive female, 28-40, to share my life and help make it complete. Note/photo/phone, please. NYM J650.

Splash!—I finally decided to take the plunge and actually it's not that bad. Floating in here among all these other descriptions, I feel this compelling urge to tell you that I'm male, 30, 5'9", athletic, and financially secure. My interests include sports, movies, theater, books, animals, museums, and traveling. But treading water like this can get awful boring, so why not jump in and maybe we can do some laps together. Phone/photo, please. NYM T330.

Leggy, Green-Eyed Brunette—Professional, seeks handsome achiever, sincere, Jewish male, 30's, to enjoy. Photo is optional. NYM T318.

Extremely Handsome—Successful entrepreneur, nice-guy type, late 30's, 5'8", sports minded, cultured mind seeks taller, stunning, statuesque, sophisticated, sensitive, sincere, financially secure, counterpart, 28-34, to swim in his pool and go for drive in his 380 SL, for fun and romance. Photo/bio/phone. NYM E621.

Jonathan Hart—30, very successful, finance wizard, extremely handsome, and sensitive to a woman's needs, seeks Jennifer, 24-30, to share all of the best things life has to offer. Photo/bio. NYM J651.

Wanted: Woman With Herpes—Romantic, attractive attorney, late 20's, dreams of sharing life and love with warm, sexy, petite Ms. Please write to NYM J652.

High-Powered Professional—Born 11/10/50, with lots of love, but little time (at present), seeks lady in similar distress. I'm very attractive, charming, tasteful, intense, appreciative, realistic, generally sensitive, always honest. If you hit on 7 out of 8, let's talk. Note, phone. NYM E622.

Go Ahead, Make My Day!—And write to me if you would like to meet a sincere, charming, athletic, handsome, Jewish attorney, 28, who seeks a like counterpart. Photo, please. NYM J658.

Attractive Widow—Seeks interesting Jewish male, early 60's. I'm blonde, slim, alluring, college-background. NYM J654.

White Male, 30's—5'10", 180, college graduated, seeks female, 18-40's. PO Box 330, Riverdale Station, Bronx, NY 10471.

Single Jewish Male—physican, attractive, 30's, seeks summer love for happily ever after. Photo/phone. NYM E625.

Ding Hau!—Handsome physician, 30, interested in Chinese culture, would like to meet attractive, Chinese woman in 20's. NYM J660.

Bright, Beautiful, Sharing—Jewish professional female, awaits dynamic male, 40's-50's, to merge with. NYM J661.

Leggy And Loving—Tall, slender, lovely brunette, 43. Successful professional. Divorced mother. Spirited but serene. Independent but vulnerable. Cultural and athletic interests. If you're a tall, Christian divorced or widowed man, under 55 who's smart, confident, tender, ardent and emotionally available, tell me abou yourself. NYM J662.

I Have A New Job, New Flat—A new romance wouldn't be too bad either. Pretty Jewish professional female, 24, seeks Jewish male, under 35, for meaningful time in NYC. Photo/phone. NYM J663.

Tired Of Singles Scene—Jewish professional, 37, nice-looking, warm, sincere and affectionate. I am easygoing, down to-earth, and I'm not into game playing Seeks attractive, Jewish lady, 28-35, t share life's up and downs. Note/ phone photo. NYM E626.

Savoir-Faire, Substance, Beauty, Style—Gifted, existential, psychotherapist/jaz artist, WASP, ready for life-enhancing caring exchange with warm, selective creative, and insightful continental ma of mature wit, accomplishment, and spirit. 40 plus. Photo/bio. NYM E634.

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Handsome, Elegant Surgeon—Seeks compassionate, beautiful, Jewish Manhattanite, 21-32, a non-smoker to operate with and marry. I am a romantic, gentle, highly successful MD, early 30's, expressive, dynamic, artistic, funny, slim, athletic, and lots more. Short bio and photo gets reply. NYM J694.

A Quiet, Lovely Lady—Needs a Ct. or Westchester gentleman, to fill her summer hours. 50-60 please, educated, happy and content. NYM J695.

Ravishing Rapunzell, 26—Witty, warm, whimsical beauty, seeks attractive, articulate, male, 28 plus, for biking, theater, sailing, walks in the rain, candlelight dinner, and pizza in the park. Note/photo/phone. NYM E557.

Luscious Lady, 28—Beautiful, brown-eyed, slim, sensuous, warm, witty and romantic, loves theater, travel, biking, dining at intimate restaurants, pizza by candlelight and lazy weekends for two, desires rugged, attractive, humorous, professional male, 28 plus. Note/photo/phone. NYM E660.

Sounds And Looks Good—Lovely, thin, blonde woman, 5'7", 130, 38, upper-middle class, old-family WASP, prep-schooled, college painting major, real estate entrepreneur, multifaceted, competent, sensibly materialistic, cultural liberal, political conservative, nice voice. Likes socializing, family camaraderie, continental and Japanese food, wines, progressive rock, fusion jazz, antiques, contemporary art, East and Southampton, winter sports, horses, sailing, swimming, reading, travel. Seeks multifaceted man, litigator, investment banker, artist, builder or entreprenuer, prep, Ivy or international, well-bred, externally straight, internally intriguing, for friendship leading to marriage and kids. No NY accents please. If we have much in common, please write with current photo/phone. NYM J696.

Backpack And Black Tie—Redhead, WASP, 33, 5'7". Gracious MBA with passion, brains and free spirit seeks confident, witty, affectionate man to share adventures, friendship and perhaps a family. Photo. NYM T293.

Incurable Romantic—Very handsome, affectionate, slim, Jewish lawyer, 30, 5'6"; a light plane fervor; seeks that one very pretty, slim and adventurous woman who ikes to smile. Photo. NYM T294.

ewish Attorney, 29—Honest, secure, romantic, Ivy-educated male, who is very attractive, athletic, communicative, ambiious, seeks bright, witty, attractive, fun, married-minded, woman. NYM E658.

Australian Male, 25—Peoples' friend, poet and manager of ideas, charming rogue eeks amusement. Machiavelli meets Groucho. Van Gogh, sushi, and white cotton. Howard Roark. Manhattan, Fellini, and the power of performing art. Who doesn't want chopsticks? I am, therefore dream. To dream perchance to get giddy. I know Gumby. I can juggle. You are woman. Send image. NYM E684.

Downtown Spirit/Uptown Success—I'm lightly wacky, but smart; slim, warm, and pretty, late 30's, own catering business, but also long to cook for love. Write f you're a creative, witty, adventuresome man (38-48). NYM J678.

Honest, Handsome, Tall—35-year-old, successful man who is hopeful this is a way to meet someone special and down-to-earth. If you are tall, attractive and like me, have been procrastinating or getting enough nerve to do this, please reply with phone/photo. I love the ocean, sailing, fine dining, traveling abroad to romantic places and quiet evenings at home. Let's both gamble and give it a try! NYM E643.

Rare, Cuddly, Corporate, Beauty—Wants to share her joyful life with a successful, self-confident, truly unique man, 37-43, who recognizes the exceptional and is ready for it! NYM E644.

One Enchanted Evening—You will meet this very attractive, Jewish professional woman, 34. Seeking a man of character and depth. NYM T290.

Bright, Stunning, Successful—Affectionate, athletic, 25, 5'7", sparkling blue eyes, NJ, Christian woman, seeking handsome, clean-cut, professional, never-married, Christian male, 27-35, for fun, special times. Phone/note/photo. NYM J681.

Beautiful, Sexy, Charming—Witty, blonde, TV exec, late thirties, looking for intelligent, sexy, sensitive, successful man interested in marriage and family. Bio/photo. NYM T291.

Want To Meet The Woman—Of your dreams? Blonde, blue-eyed, beautiful and bright. Mid-40's, LI widow, secure and sensitive, wishes friendship and lasting relationship. NYM J679.

CT. Westchester—Cute, female MBA, size 8, seeks successful, handsome, playful man, 36-43. Photo. NYM T292.

Very Attractive Female—37, successful, slim, intelligent, sensitive, vibrant, seeks that special man for friendship and romance. Note/photo/phone. NYM J682.

Successful, Hi-Tech Entreprenuer—Seeks professional woman, (MD, DDS, JD, or the like), for romantic dinners, Central Park carriage rides, and the best life has to offer. Note/phone. NYM J683.

Divorced Mom, 47—Fun-loving, likes art, simple pleasures, close friends, intimacy. NYM E645.

Feisty, Garrulous, Jewish Woman—Training for her first marathon at 38, seeks savvy, caring mensch, who'll be there at the finish and afterwards. PO Box 363 NY, NY, 10101.

Attractive, Spirited, Humorous—26, Jewish female with a zest for life. Seeking Jewish man, 27-35, for romantic relationship. Photo/phone. NYM J698.

Skipper Sound Businessman—Interest sailing, seeks female 33 to 40 to share same. Note/photo. NYM T316.

Pretty, Warm, Bright—Funny, professional woman, would like to meet emotionally secure, financially stable, good-looking man, 35-55, with sense of humor, and lust for life. Photo/phone. NYM J711.

Warm, Traditional, Jewish Female—26 and attractive, professional with creative bent, seeking similarly endowed male, 27-33, who is serious but fun, adventurous but stable, for modern traditional, Jewish relationship. Note/phone, please. NYM T312.

New To Manhattan—Bachelor, non-smoker, very successful, trim, tall, blonde, 42, good-looking, even temper and romantic. Wants to meet very successful, highly intelligent, attractive, tall and slender woman, who likes to laugh, and doesn't take herself too seriously. Note with phone and photo, helpful, but will answer all promptly! NYM E646.

Jewish Investment Banker—29, 6'2", Ivy-league educated, seeks tall, attractive, career-oriented professional Jewish woman, 23-30, who enjoys sports, good restaurants, movies, and weekend getaways. Photo/phone/bio, please. NYM J684.

Take A Chance For Romance—Sincere, attractive, fun-loving, financially sound male, hoping for slender, intelligent, attractive, non-smoking female, 30-40. Note/photo/phone. NYM J685.

Just Listed—Vivacious, attractive, spontaneous, Jewish lady, young 40's, successful, self-employed, real estate broker, who enjoys sailing, bridge, the beach, Lincoln Center, travel, tennis, laughing, sharing, and life's pleasures, seeking a kindred spirit as lifetime mate to explore the world and its treasures. Photo/bio/phone. NYM J686.

Long Stemmed Beauty—In full bloom. Bright, very pretty, tall, slim, very feminine, lady exec, age 29, enjoys bicycling, music, tennis, and travel, seeks athletic and trim male, 32-45, over 5'10", handsome, financially successful, sincere, with a good sense of humor. Will exchange photo. Bio/phone. NYM J688.

Exciting Redhead—Seeks a real person interested in a real relationship. I am sexy, smart, slim, successful, and stunning. You are a white male, 30-40, with a sense of humor to complement all your other values. Otherwise, I have few preconceived notions; just be real with a real taste for life. NYM E648.

Sweet, Old-Fashioned Gal—Happy, warm, tall, curvy, slender, intelligent, educated, financially secure, Catholic, seeks traditional, never-married, 35-40, fit, attorney/counterpart. NYM E649.

You're A Caring, Sharing—Fun-loving man, 35-45, who likes flowers, hugs, and committed relationships. I'm a pretty brunette, 36, single mom and your soul mate. PO Box 4693, NYC, 10185.

A Chance To Meet—A genuinely nice guy. If you're a woman tired of men lacking warmth, emotions, intimacy or commitment, this ad is for you. This Jewish guy (non-religious), is 33, 5'10", 170, blue eyes, good-looking, sincere, kind, professional, and awaiting your reply. Note/phone/photo, a must. NYM J690.

I'm Endowed With Sophistication—Elegance and beauty. I'm a petite female, financially secure, dynamic, intelligent and humorous. I love boating, travel, the arts, good conversation, dining, and walking along 5th Avenue. If you are an affluent, emotionally secure, intelligent male, 60's, who believes the best is yet to come, send note/phone. NYM J709.

Single Attorney, 30—Handsome, 5'9". Jewish, sense of humor. Looking for marriage-minded, intelligent, good-looking woman who is personable, outgoing and enjoys all sports (especially tennis), theater, movies, dining out. Note/phone/photo. NYM T311.

Earthy, Attractive, Dynamic—LI lady, independent, healthy and happy. Seeks successful, 40 plus, Jewish male counterpart. Photo preferred. NYM E651.

What Next?—Warm, good-looking, blonde, blue-eyed, Jewish, psychologist, 27, After years of school (PhD) wants to move on to what's important in life--a meaningful relationship. If you are a sensitive, sweet, fun-loving, Jewish woman, 20's, interested in same, send bio/photo/phone. NYM E652.

Dynamic, Very Handsome Man—40, prominent psychotherapist, successful author and artist, urban, athletic, sophisticated, witty, distinguished. Seeks woman, 23-35, to share the timeless cosmopolitan, grace of the real NY.NYM E653.

Corporate President, With GQ Look—33, former attorney/model, 6' with green eyes, seeks intelligent, slim female, 21-35, with model-type looks, for caring relationship. Photo/bio (musts for reply). Will exchange. NYM J691.

Handsome Jewish Male—43 looks 37, 5'11", hard working business owner, active, sincere, sensitve, secure. Seeks bright, pretty, slim, female for serious relationship. Photo please. NYM E650.

Stamford Ct. WASP—Very handsome, young 44, 5'9", 160 lbs, good shape, grown independent children, active CEO, flexibility and money to do anything. I seek special lady, 35-45, sailing enthusiasm a must, good looks and proud of it, no children problems, flexible schedule, optimistic, sexual, for lasting relationship. Fairfield Co. preferred. Phone/note/photo (returned). NYM J693.

Woman For All Seasons—38, intelligent, competent, sophisticated, tall, beautiful, executive, with integrity, honesty and zest for life. I love to travel, ski, jog, dance, play tennis, go to the opera, museums, and to prepare long romantic dinners with style. Looking for a male counterpart who enjoys my interests and is intelligent, attractive, confident, self-sufficient, happy, and who could appreciate me for the unique person I am. Note/phone/photo. NYM E656.

B'Shaert?—Holistic professional, entrepreneur, Jewish, 37, divorced, orthodox, sensitive, caring, fun yet serious, family man. Wants supportive woman, 27-40. Note/phone/photo. NYM J699.

Teacher With Class—Warmth, intelligence and humor. Attractive, slim, 5'7", brunette, 49, seeks fit, attractive man, 50's, 5'9" plus, for exploring city, shore and a new relationship. Note, phone. NYM T289.

Attractive, Energetic—Jewish woman, 5'2", 100 lbs, history PhD, would rather have been centerfielder for the Yankees. Seeks guy, 30-38, into sports, movies, and ice cream. Photo/phone. NYM E642.

Westchester Widower, 56—Affectionate, easygoing, fun-loving, warm, positive self-image, looking for same in you. Photo, phone, note. NYM T288.

Elegant Woman—58, joie de vivre. Seeks mature male friend, educated, bright, caring, warm. NYM T319.

Strictly Personals ads continued on next page.

STRICTLY PERSONALS

Handsome, Very Successful—Recent widower, seeks classy, articulate, pretty, slim, Jewish gal, 40-50. Photo appreciated. NYM E627.

Dynamic Man—With depth and sensitivity. Attractive, successful, unpretentious professional, seeks his soul mate; she is slender, pretty, spirited, ideally mid 30's-early 40's. Photo optional. NYM E628.

I Want A Man—With intregrity, and a sense of humor, who wants marriage. I'm warm, attractive, 42; like tennis, psychology, NY culture. NYM E629.

If You're 30, 40, 50—And your weekend has no date, sexy, silly, serious, looking for a mate, there might be some potential if you like your men with class, continental style ne en France avec moustache. If you feel spontaneous and ready to discover, send your photo/phone and bio to your just might, maybe lover.NYM J664.

Handsome, Professional—27, 5'11', athletic, seeks romance with an intelligent, outgoing, attractive, professional female, 25-30, who enjoys the outdoors, and the finer things in life. Bio/photo/ phone. NYM E630.

Professional Achievement—Good character and high intelligence are qualities that are extremely appealing to me in a man who is in his mid-40's or older. I am 36-years-old, a psychoanalyst in private practice, looking for a soul mate, who is my equal or better in all important qualities. You do not have to send bio's or pictures, just be an interesting, good person and let's talk. NYM J665.

Lots to Give—40, 5'8", trim, handsome, successful, Jewish, professional man, seeks caring, attractive, unpretentious, woman, 32-38, for fun and tender times, leading to a lasting relationship. Photo/ phone/bio. NYM E631

Can You Possibly Be Out There?—Jewish lady, 38, brains plus more, childless, still dreams of tomorrows. NYM J666.

Joie de Vivre—Vivacious, athletic, attractive, late 30's, ex-professional dancer, now successful businesswoman. Loves all sports, museums, theater, concerts. Seeks relationship with non-smoker, successful, bright, athletic, divorcee/widower who is fun-loving, sensitive, and caring, under 50-years-old, over 5'8". Send bio and recent photo. NYM E632.

Dynamite Redhead—Successful fashion designer, slim, late 30's, together, trendy, warm, imaginative. Enjoys world-travel, skiing, great wines, fast cars, high finance. Seeks attractive, affluent, adventurous male, under 49, non-smoker, nonreligious for a sharing, caring relationship with thrills and excitement. Recent photo/ phone/bio, a must. NYM E633.

Lady Scientist—Trim, pretty, sexy, seeks athletic, PhD/MD, 35-45. with first-rate mind, able to play Mozart. NYM J667.

Sweet, Pretty Woman—27, 5'7", fun, warm, educated, slim, seeks Jewish Rhett Butler, tall, 30-39, warm, exciting, caring, educated, non-smoker/drugs, for lasting relationship. Bio/phone. NYM J668.

Man In Perpetual Motion—Hoping for happy, frenetic, spontaneous gal, I'm 30, cute and sharp. Photo. NYM E654.

High Quality, Low-Key Man—Handsome, early 30's, loves running, beach, travel, seeks slim, beautiful, athletic woman, 20's-early 30's, similar interests. Recent photo/phone. NYM J670.

One Male Creative Type—34, blond, blue-green eyes, 6', 175, pretty decent looking cross between Michael Caine and George Segal. I'm a beauty, fashion, and illustrative photographer, fairly successful, studios in NYC and Miami. Other interests are travel, fine food, flying, country, nature, film, water and snow skiing, tennis, scuba diving, prefer blue jeans, but do own a tuxedo. Looking to meet a woman, 25 and over, white, religion not important, 5'7" or taller, I am not looking for a beauty queen, but would appreciate a runner-up. It's really difficult to single her out, for the latitude of acceptability is wide. I want a real honest person, no princesses please, no heavy drinkers, or drugs whatsoever. Note/photo/phone. NYM J671.

Challenge—Is there a woman with a fresh look and natural beauty, that is warm, inquisitive, intelligent, slim, 26-40, athletic and fitness conscious? I am 48, single, healthy, a successful lawyer, Jewish, bluntly honest, but sensitive, with a subtle wit, 5'8", trim and athletic, tournament tennis player. Enjoys creative conversation, travel to hideaways, Woody Allen movies, music, sports and the arts. If you do exist and want to accept the challenge, send current photo and phone. NYM E636.

If You Could Describe—The woman you're looking for, perhaps it would be me: a tall, slim, attractive redhead, late 30's, with personality, and the brains to appreciate a really good man. I don't want to describe you; you can do that. Photo not necessary; it's what's inside that counts. NYM J672.

Not Younger Than Springtime—But full of spring. Attractive, bright, well-traveled. Loves art, theater, boating. Seeks cultured man, 56-65, sense of humor and a joie de vivre to share wonderful times. NYM T271.

Nice All-Around Guy—35, 5'7", professional, Jewish, divorced (3 years), 1 child, well-adjusted, would like to meet nice woman, 25-35, for serious relationship. Photo/phone/note. please. NYM E637.

Tall, Kind Journalist, 34—Seeks Lois Lane. Photo, bio, phone. NYM T272.

Lots Of Appeal—Pretty, likeable and interesting lady lawyer, 30, wants to compare briefs with courtly, smart and fun, Jewish male, 30-38. Life sentence without parole. NYM T273.

Ode To A Man—If you're single in the city and feeling kind of bluish with a good sense of humor in your 30's and Jewish, pick up a pen and drop me a line. Photo a must or I'll decline. NYM T274.

If Memorable Moments—Athletic or aesthetic, move you, consider meeting a serious, striking, Jewish female who wants to meet sane, successful male, 35-50. NYM T275.

I'm The 29-Year-Old—Female half of a good-looking, successful, fun, loving couple who enjoys city life, beach weekends, laughing, music, friends and each other. Male half, please send bio and photo if available. NYM T276.

Attractive, Athletic Runner—Also successful attorney, 28, 6'1", enjoys movies, sunsets, the beach, and Chinese food. Seeks attractive and athletic female, thin, 22-38, into exercise, the outdoors, casual evening in jeans and good humor. Please no smoker or Reaganite and include photo/phone/bio. NYM E638.

Non-Yuppie, Non-Hippie—Fresh, lovely, exotic woman, 33, accomplished artist/designer, Jewish, with cultural interests and joie de vivre, seeks successful, intellectually curious man to share everything from Mozart to Beatles, quiet times in nature to late night NY adventure, for friendship, laughter, love, and commitment. Phone/note/photo, appreciated. NYM T277.

Elegant, Eclectic, Athletic—Lady scientist seeks handsome, slim, erudite man, 25-40, for romantic friendship. Bio, photo, phone. NYM T278.

Bright, Attractive Woman—Wanted by attractive, secure, bright, open, warm, energetic male, 52, for loving friendship and mutual Manhattan enjoyment when I'm in town. NYM J689.

Missing Soul Mate—Romantic, attractive LI woman, 5'10", 34, banking VP seeks professional/businessman, 35-50, secure, warm, sensitive, humorous, who likes travel/theater/sports for lifetime adventure of laughing, loving, sharing, communication and trust. Photo/note/phone. NYM T279.

Male Attorney—Good-looking, romantic, 39, 6', slim, Italian descent, seeking commitment with extremely pretty, slim, bright, caring, non-smoking, Manhattanite. Note and phone. NYM E639.

Successful, Pretty Businesswoman—Tall, trim, blonde, 41, seeks male counterpart, financially well-off, attractive and witty, 6' plus, 40-55. Photo a must. NYM J673.

Attractive, Tall, Warm—Executive lady, in late 50's, widow, loves travel, arts, theater, seeking to meet intelligent man, with sense of humor and adventure for dining/dancing, walking/talking and what ever else. NYM E640.

5'7", Orthodox Jewish Male—Modern, intelligent, attractive, professional seeks trim female in her thirties who's traditional but open-minded. NYM T280.

I Own My Own—Business and estate in Westchester. I am a professor, author, 42, slim, a WASP. You are 25-35, under 5'7", pretty, trim, liberal and spiritual, but not stuffy. You enjoy some of the following: gardening, pets, books, antiques, jogging. You are following a creative, professional life, you laugh alot, you are my best friend. Photo/phone. NYM J674.

A Short Man, A Custodial Dad—Loveable, supportive, attractive lady seeks marriage-minded, Jewish man, 34-45. Must like kids, be financially/emotionally secure. Photo/phone. NYM T282.

Elegant, Chic Lady—Of depth and beauty, 46, LI/NYC, seeks highly successful, unattached, stable gentleman, non-playboy with sincerity, intelligence and class. Respond note/business card. NYM T283.

Handsome, Jewish, Professional Man—37, 5'7", who enjoys life, laughter, people, seeks woman, 25-35, who enjoys the same. Letter/phone. NYM T284.

City Nights And Country Weekends—Would be even better with that special woman to share the good life with. I am a 6', good-looking, 35-year-old, very successful business owner who is a nonsmoker and Jewish, but not religious. I am seeking to make a connection with an exceptionally attractive Manhattanite, 25-35, who enjoys dining out, champagne, theater, movies, as well as quiet nights at home or in the country. She should have a terrific sense of humor and be sweet, sensitive, sensual, warm and witty. Note/photo/phone. PO Box 113, Gracie Sta., NYC, 10028.

Who Am I?—Discover my natural smile, a cherished child-like beauty, set free by death, seeks life, love with a new Jewish man. He should be 45 plus, over 5'9", refined, handsome, muscular, caring, affectionate, emotionally/financially secure, intelligent, unafraid to laugh, show emotion, or have me disagree. I need a real man who can be gentle and strong at the same time to share this roller coaster life. No workaholics, alcoholics, drug users, disco Don Juan's, or married men. Widowers especially welcome. Letter/photo/ phone. NYM J675.

I Want You—If you are: very intelligent, humorous, romantic, huggable, well-built, and love life. I am 5'3", 100 lbs., 39-years-young, very pretty, long dark hair, creative, energetic, and an extremely nice person. Photo a must. NYM J676.

Down-To-Earth Male, 39—Sexy Jewish seeks female, 25-40, with good sense of humor and disposition. Send note, phone, photo if possible. NYM T285.

Sophisticated Lady—LI, slim, young 53, seeks "Mr. Right." NYM T286.

Cuban-Born Journalist, 26—Lovely cultured, Ivy-educated, funny, world-traveling film buff seeks intelligent, warm, bookish and successful Clark Kent with super sense of humor, to 35. NYM T28

Aphrodite Seeks Zeus—I'm not Aphrodite, you're not Zeus! Knockout, fun, fascinating woman seeks interesting, attractive, confident man, 26-35, for quality relationship. Photo. NYM J677.

Svengali Who Is Single—Handsome, educated, 42-53, wanted for total relationship to last far more than 9 1/2 weeks by attractive, slender, hard-to-find woman who looks under 40, but isn't. PO box 7227, FDR Station, NYC 10150.

STRICTLY PERSONALS
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Handsome, Jewish Man—38, successful entrepreneur, has it all, except you. Take a chance. Photo/bio. NYM T320.

Nice And Nifty—Pretty and petite widow who likes sports, theater, politics and cooking, seeks bright, interesting male, 52-62. Send note and phone. NYM T321.

Marriage-Minded, 5'8"—Slim and cute, 29-year-old, Jewish male computer operator seeks an honest and cute, Jewish female. Photo/phone. NYM T322.

Talk To Me—Verbal Jewish male, young 50, divorced; successful Westchester publisher/writer; nice-looking. Like opera, classical music. Play good game of tennis (talk better one). Seek warm, caring, compatible lady (tennis not essential!). NYM T323.

Together, Attractive, Warm—Loving, playful lady, 27, waiting to be swept away by that one special guy to share in life's dreams, disillusionments, and door prizes. NYM T324.

Widower, Over 60—Seeks relationship with slim female. Attractive, youthful, six-footer, financially secure professional, EastSider, country home. NYM J712.

A Special Lady—Seeks man of insight for flourishing love relationship. Compatible man is likely 35-45, 6' plus, bright, sensitive, ambitious, communicative. I'm tall, pretty, brunette, 40; love arts, intimate friendships, fine foods, travel, tennis, and much more. Where are you? NYM J713.

Perchance To Dream—Of meeting you, a pretty, slim, caring woman to share life and romance with me, a successful psychologist and author, handsome, Jewish, 34. Photo/note, please. NYM J715.

Thoroughly Beautiful—Well-educated/traveled, self-reliant, white, single female, 5'9", seeks unattached cosmopolitan male (37-46), non-smoker, successful, intuitive, generous from the heart, desirous of honest, fun-filled, challenging relationship. Note/phone/photo. NYM J716.

Stunning Black Female—Beautiful outside and within, divorced, 5'7", slender, elegant, artistic, loving, successful Wall Street professional. I seek a man, warm, successful, fit, 35-45, who desires a loving relationship and enjoys sailing, tennis, theater, and having fun. NYM J718.

I'm A Head-Turner—An extremely attractive, classy, blonde, 5'5", perfect size 10, very curvy, sensual, bright, sensitive, successful, professional, Jewish female, who is seriously seeking an attractive male in 40's, with class, who is involved in his own success, but in after-business hours is searching for an exceptional female, to share romance, love, the arts, fun, life's surprises and is interested in a one-to-one relationship, then I'll light up your life. Note/phone. NYM J719.

Exciting Female—Manhattanite, former model, early 50's. Hobbies, interests galore. Financially secure. NYM J720.

Kind, Together Emotionally—Good humored, idealistic, compassionate, honorable, successful, most attractive, professional woman, age 38, who is also funny, fun to be with, articulate, intellectual, and a lover of the outdoors, in search of a man with similar attributes. NYM J704.

Black Male—Very successful, high net worth, Ivy-league educated male with good looks and virile physique. Seeks sultry female with high fashion model good-looks, intelligence, and charm. Photo requested. NYM J721.

Child Analyst—Former S.D.S. member seriously good-humored/looking and writing a book. Seeks complex man, passionate about his work, his play and me. Note/phone/photo, if you have one. NYM E677.

Dynamic, Successful, NJ Businessman—Widower, 52, exec-type, seeks beautiful Christian woman, 30-40, trim, classy, non-smoker. Bio/phone. NYM J701.

Tall Strawberry Blonde—Attractive, LI lady WASP, 37, educated, diverse interests, old-fashioned values. Seeks male counterpart. NYM J702.

Building The Perfect Romance—Funny, handsome, Jewish (not religious), attorney, 28, likes films, sports, dancing. Seeks slim, pretty, easygoing yuppie, for serious chemical reaction. Note/photo/phone. NYM E661.

Ambitious, Sales Professional—30, handsome, warm and charming, with unlimited energy, wants to meet good-looking, caring woman, with sparkle and enthusiasm. Photo/bio/phone. NYM E664.

Handsome, Sexy Body, Successful—Fun, heart, creative, sensitive, active, crazy, smart, 35. Art, dance, horse riding, wants to communicate not with a list but a good lady. NYM E665.

Real Nice Guy—Looking for real nice gal. Traditional values, favorite TV show, "The Waltons," (could you die). Athletic, 43-year-old professional, is ready to fall in love with sweet, pretty, nice lady. Single scene is the pits! If I hear myself tell my story one more time, I'm going to scream! Let's hear yours. Photo/bio/phone. NYM J703.

Very Attractive, Jewish Widow— Excellent figure, sense of humor, paint in oils, great capacity to enjoy, previously married to professional. Seeks successful man, 57 plus. NYM E666.

Exciting, Gentle Man—Of charm and depth. Recently relocated to Manhattan. This funny, spiritual, stylish, playful, 43-year-old, very fit man, seeks counterpart in female friend. Send letter and photo if it shows your shine. NYM J705.

Jewish Beauty— Foreigner, 29, intelligent, MBA, exec, romantic, sincere, cultured, humorous, in search of excellence. Photo/phone/ bio, please. NYM E668.

Attractive NY/NJ Catholic Woman—Mid 40's, warm, witty, non-smoker enjoys life's simple pleasures. Seeks male counterpart, 40-55, for caring relationship. Photo/bio. NYM T297.

Hot Ticket—Warm, green-eyed brunette, pretty, caring, artistic, loves a good sense of humor, beach, theater. Would love to meet a man, 32-38, fun, tall, professional, bright. Ivy a plus. NYM T298.

36, Slim, Physician—Would like to create home with hardworking, healthy man of good character. I am rather introverted, tolerant, not ugly, moderate spender, non-smoker. Interests include music, theater, travel, hiking. NYM T299.

Gentlemen, You Are Challenged—Am European by birth, petite, 110, in 60's female, independent. The statement good-looking is not to my liking, I am more than that. I am sophisticated and elegant. My life-style is consistent with my earnings which is in the six figures, plus interests global. My career is demanding but I have the option for flexibility. The man I could be interested in must be primarily a gentleman, perceptive, intellectual, kind, attractive and still active, not retired. Age not relevant. Recent photo, phone (office/home) and bio a must for reply. NYM T295.

Successful Business Executive—28, Jewish, enjoys skiing, dancing, and music. Wishes to meet an attractive female with similar interests for a relationship. Photo/phone. NYM J706.

Attractive, Athletic, Writer—Seeks bright, introspective man, 25-35, for warm, lasting friendship. NYM T296.

Smart, Funny, Pretty—Tall, 34-year-old Jewish woman, well-educated, self-employed, likes to talk, read, swim, and bike, seeks a warm, active, verbal and successful man who is ready to share his life and love. Note/phone number, please. NYM T300.

The Real Thing—Intelligent, honest, attractive, successful, Jewish male, 30, 5'6", seeks Jewish female with similar qualities for romance/marriage. Letter/photo/phone. NYM T301.

Attractive, Petite Woman—Loves music, seeks available man, 35 plus. NYM T303.

Successful, Sincere, LI Dentist—Late 40's, unencumbered, seeking attractive, non-smoking, Jewish, professional woman with no children, over 5'2" and in her 30's for a lasting relationship. Bio, photo, please. NYM T304.

Panache in CT—Slim, pretty, bright, adventurous, 30's, career woman with green eyes, loves theater, fun, fitness, luxuries, travel, the ocean, walks in summer rain, and chocolate! You: handsome, well-built, intelligent, successful, sensitive, with a good sense of humor. Share my joie de vivre? Note/bio/photo, please. NYM T305.

It's That Time—A man, 35, with kindness, warmth, seeks the possibility of joy. I enjoy travel and the arts. Successful professional seeks lovely lady for midnight talks, quiet walks and more. Photo and bio. NYM T306.

Attractive, Athletic Woman—Seeks cultural Jewish man, 70-75. NYM T307.

Good-Looking, Well-Educated—35, never married, successful, Jewish, Manhattan businessman, great tennis player. Seeking slim, attractive, Jewish lady, 27-34, never married, non-smoker, tennis player, easygoing personality, working woman but not hard-driving executive-type; a gentle, family-oriented lady. Looking for serious relationship. Send picture and bio. NYM T308.

Me—Adorable, loving, single, white woman, 27, Christian, moderate views, creative, loves music (Ligeti), poetry (e.e. cummings), swimming/la mer! You: any age, male, monogamous, heterosexual, dynamic, drug-free, never-married, sincere, secure, family-minded. Photo/bio/phone. NYM T313.

Lawyer With Depth—38, attractive, 5'10", slim, Jewish, seeking slim, attractive, professional female, 27-32, with grace. Photo/phone. NYM J707.

No Nonsense—Dynamic, fun-loving, Italian looking, sincere, down-to-earth, 31-year-old, Jewish male, seeks same in female, (20-29) for relationship leading to possible marriage. Bio/photo/phone. NYM E670.

Handsome, Athletic, Daring—Jewish male, 28, successful advertising exec enjoys the ocean, flying and skiing as well as quiet, romantic evenings. Seeks attractive woman to share future. PO Box 676, Jericho, NY 11753.

Marriage-Minded, Single Jewish Male—42, dark-bearded, Mediterranean good looks, seeks well-traveled, uncommon woman in her 30's, who still cherishes the meaning and rhythms of folk melodies born of the 60's. Photo, letter. NYM J708.

Look Into My Eyes—And you will see a sweet, playful, pretty woman, 32, looking for a warm, loving man, 28-40, who's not afraid to be romantic and my best friend too. NYM T317.

Finally Free And Ready—Children now in college and looking for a serious relationship. I am blonde, attractive and easygoing, I enjoy hot dogs to escargot, baseball to opera. Tall, slim, sincere, and looking for an independent, Jewish widower or divorced 50's man, who enjoys quiet evenings at home and nights on the town, both with the right woman. Photo/letter. Box 794, Englishtown, NJ 07726.

Your Coast Or Mine?—Multilingual, bicoastal author with beach front western home, NYC Apartment, witty, sexy, romantic, loyal, patient, seeks attractive, warm, tall, non-smoking, flexible, bright, 30ish lady. Kids okay. Photo/letter. NYM E672.

Looks, Brains, Character—Down-to-earth, well-rounded, self-employed, Upper West Side, Jewish man, 30, wants to settle down with a loving, intelligent, pretty, slender woman. Photo, note. NYM T314.

This Could Be It—Very pretty, natural blonde, great sense of humor, 34, enjoys movies, shows, dining, Yankees, nautilus, seeks handsome, warm, positive male. Photo/phone, a must. NYM J710.

You Need Not—Be Prince Charming. Acceptance of life as it is and a sense of humor go a long way. I am an attractive, athletic, blonde, educated, late thirties female. Let's see if we have interests in common. NYM T315.

Slim, Attractive, Intelligent—Former actress, singer, young 50's, seeks bright man, who is free, with capacity to both think and care. NYM J700.

ANNOUNCEMENTS

Bear—Why did you go into hibernation? Did I step on your paws? Puzzled. BC.

From Egypt to America—Hurray for your naturalization, Nora. You'll make one of the best citizens in our country. We admire you and are lucky you're with us. Love from all your office friends.

Happy Father's Day, Dad!—Hope you had a great one! I love you, Katherine.

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Use the coupon above or call (212) 880-0734. Rate is $23 per line, two-line minimum. Add $15 for NYM box number. Mail to: Attention Strictly Personals, New York Magazine, 755 2nd Ave., N.Y.C. 10017. All ads accepted at the discretion of the publisher.

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To reach affluent New York apartment hunters and those looking to purchase luxury co-ops, condominiums, houses, commercial property and other real estate, place your working real-estate ad in this section by calling 212-880-0734.

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Linda Carrol's—Women's Roommate Referrals. Seen in Glamour. Largest selection. 51 E. 42 St. 212-972-9899.

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Attorney Seeks Manhattan Studios—1 bedrooms, furnished, for corporate clients. No fee. 212-517-7559.

Relocating Fortune 500 Executives—Bank Personnel. 1-4 bedroom. Furnished or unfurnished. No fee. 212-935-8730.

CO-OPS/CONDOMINIUMS

Spacious 1 Bedroom—Off lower 5th. Separate dining area, large terrace, southern exposure. Asking $195,000. 212-243-2653.

Off Sutton Place—Quiet, 2 bedroom, 2 bath apartment. Beautiful Art Deco furnishings, 2 cable TVs, stereo. Completely appointed, perfect condition. Furnished $450,000. Unfurnished $425,000. Mrs. Crawford. 212-688-1900.

HOUSE AVAIL/SALE RENT

Catskill Charming Chalet—Overlooking lake, woods. 2 fireplaces, sauna. Furnished. Offers $85,000. Owner. 212-477-6629.

It's Not Too Late—Lovely contemporary in East Hampton, now thru 7/31. 3 bedrooms, 2 baths, deck, near beach. $3300. 212-206-1947.

SUMMER RENTALS

Southern Vermont—Chalet rentals weekend/weekly. Sleep 4 to 12. Golf, tennis, swim, canoe, hike, ride or just relax. Powder Mill. 516-271-6099.

Nantucket Island—Prime house rentals and sales. 2 week minimum starting at $1,000 per week. The Maury People. Open 7 days a week. 617-228-1881.

Westhampton Beach Townhouses—Tennis, pool. Summer rentals: $6000. Sale $110,000 to $195,000. 516-288-2545.

Rhinebeck, NY—4 bedroom, 2 bath, converted schoolhouse. Privacy, rustic, waterfalls. 212-684-5933.

Montauk At Ocean—Plush 5 bedrooms, 4 baths. Bi-weekly. 516-269-6177.

6 Bedroom Cottage—On Maine coast. 8/15-31. $1,400. 212-222-4470.

Fabulous Penthouse, E. 70s—3 bedroom, 4 bath, laundry room, terraces, central air. July or Aug. 212-431-6633.

France 17th Century House—In Burgundy or 6 room Paris apartment. $200/week or $30/day for 2 or more. 212-289-6342.

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TOWN & COUNTRY PROPERTIES

Town & Country Properties is a Weekly Real Estate Section limited to Display Ads only. Display Ads are sold by the inch. **Rates effective with the January 7, 1985 issue:** one-time rate—$267.00 per inch; two-time rate—$238.00 per inch per issue; three-time rate—$220.00 per inch per issue; four-time rate—$203.00 per inch per issue. Long-term rates also available. Larger sizes available in increments of ¼ inch. **Extra $15 for NYM Box Number.** Complete rates available upon request. Check or money order must accompany ad order and be received every Monday for the issue on sale the following Monday. Phone orders accepted only with American Express, MasterCard, or Visa. Classified Department, New York Magazine, 755 Second Avenue, N.Y., N.Y. 10017; 212-880-0735. All ads accepted at the discretion of the publisher.

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Luxurious 6 R. 2 Parkings Service Superb Modern Decoration On Sunny Side

$1.1 million
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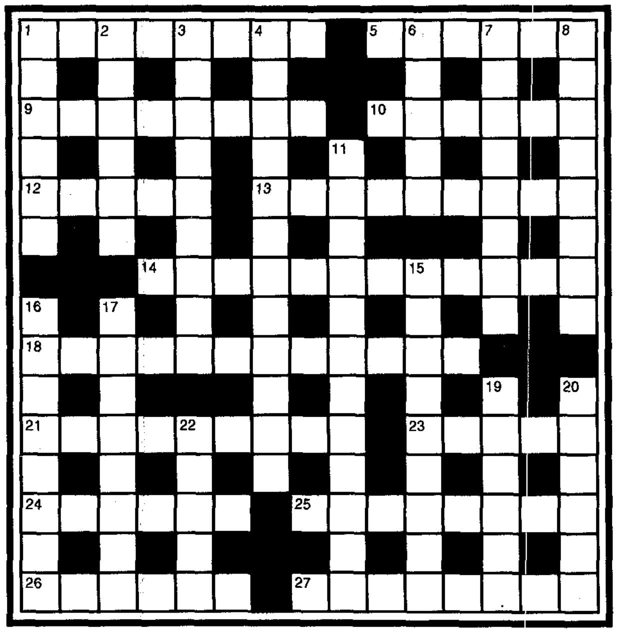
'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 Skier of intoxicating quality? (8)
5 Ruins the food for attractive people! (6)
9 Cricket ball that damages a batsman's standing? (3, 5)
10 Catch the edge of the hole in one in Italy. (6)
12 Thanks written at the end of the letter. (5)
13 Succeeded in changing her diet. (9)
14 Unnecessary fuss over a musical production. (4, 3, 5)
18 Raid same city—that's all wrong when the fighting's supposed to have stopped. (9, 3)
21 Animal understanding, lucky for some? (9)
23 More than what's expected in crowd scenes? (5)
24 The one who calls the shots once the movie's made? (6)
25 Reform is wanted, but it could prove a bitter blow. (4, 4)
26 Seal sounding like a bird. (6)
27 Lets lake flow out, reduced to a minimum. (8)



Down

1 The man has many serfs. (6)
2 Told jokes—censored! (6)
3 Obstruction follows obstruction—but that's nothing to us, it's so primitive. (9)
4 Stage star perhaps caught in the headlamp. (7, 5)
6 In charge, I hesitantly become more aloof. (5)
7 Go in this distractedly when giving a lift. (8)
8 Superficial society family afloat on the ocean. (4-4)
11 Fortuitous comment about gambler's luck? (6, 6)
15 All aid etc should be differently expressed in local speech. (9)
16 Throws out money-handlers. (8)
17 Looking chic in string? How painful! (8)
19 Rigorous and harsh in an absolute sense? (6)
20 Composer presents his card to the Spanish. (6)
22 Conjure up the first lady, getting around all right. (5)

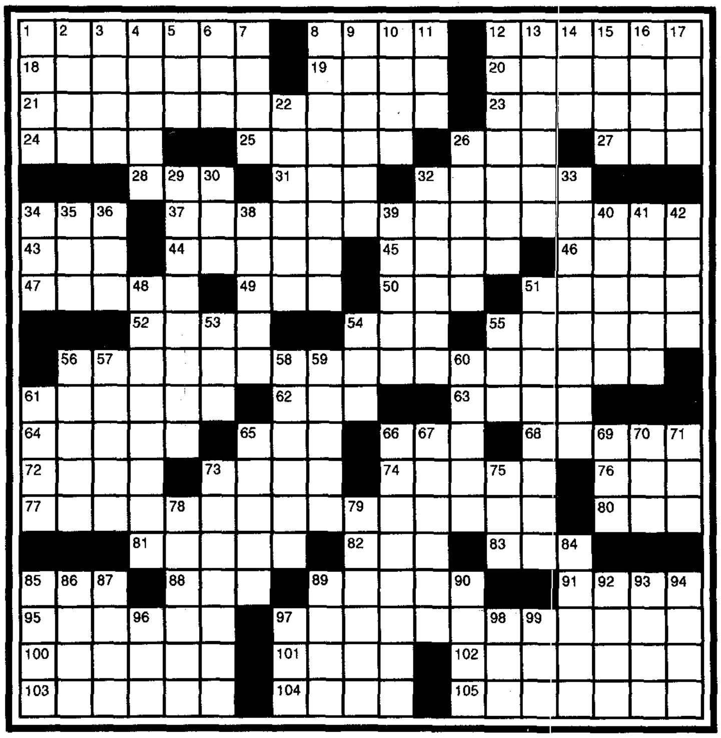
'SENDING REGRETS': 'CUE' CROSSWORD/By Maura B. Jacobson

Across

1 Chewy candy
8 Seaweed substance
12 Helen Hunt Jackson heroine
18 Arithmetic mean
19 Neighbor of Twelve Oaks
20 Reporter's boss
21 Timothy Leary's excuse
23 Oral secretion
24 Sicilian summer resort
25 Plant parasite
26 Equipage
27 Hackie's vehicle
28 Use a button substitute
31 Actor Tremayne
32 Bedouin stop
34 Poet Laureate before Southey
37 Lady Godiva's excuse
43 Before Moines or Plaines
44 El ——
45 So-so grades
46 Exile island
47 Emirate on the Persian Gulf
49 Zing
50 Certain "tag" players
51 Spartan slave
52 Jutland citizen
54 Daughter of Cadmus
55 Electorate
56 Elizabeth Taylor's excuse
61 Pancakes à la Suzette
62 Lineman
63 Summers, in Savoie
64 Adjoins
65 Ninety-degree angle
66 TV's Rather
68 Maj.'s superior
72 Fashion designer Hanae
73 Pavarotti rendition
74 One of Chekhov's "Three Sisters"
76 Sphere
77 Cardinal O'Connor's excuse
80 Scott's "Quartet"
81 Scandinavian
82 —— Darya, Aral Sea feeder
83 Wood-shaping tool
85 Fore's opposite
88 Choose
89 Biblical dry measures
91 End of an Appomattox signature
95 Dead-drunk
97 Michelangelo's excuse
100 Carnival figure
101 Between jobs
102 Cupidity
103 Be a blackmailer
104 Oktoberfest quaff
105 Blackbeard's crew

Down

1 Place for Polly
2 Name of three English rivers
3 Equestrian's control
4 He played Ricky Ricardo
5 Periodical, informally
6 Psychiatrist's topic
7 "The Hyena" of Capp comics
8 "Room ——" (1959 film)
9 Flashy
10 Not irrigated
11 Strike with the knuckles
12 Doesn't yield to
13 Faster than largo
14 Wire measure
15 Of the ear
16 PBS science program
17 Descendant of Ishmael
22 "—— in the Sun"
26 Spreads unchecked
29 Thankless ones
30 For: Sp.
32 —— customer
33 Most sugary
34 Pronto, short style
35 Word with "verily"
36 Werner Erhard's therapy
38 Home for Hiawatha
39 Cake topping
40 Novelist Glasgow
41 Scrap a mission
42 "Peanuts" exclamation
48 Parenthood decision
51 Birthplace
53 Abbrs. in Keene
54 Neither Rep. nor Dem
55 Ex-G.I.
56 Bower
57 Nerve prefix
58 Experience again
59 Chou of China
60 Great intellects: var.
61 Tenting locale
65 Surrealist Max
66 Circle width
67 Toscanini
69 Heart, in anatomy
70 "Are you a man —— mouse?"
71 36th Pres.
73 Heathrow, for one
75 "—— thousand times . . ."
78 Fan
79 Hot Mexican dish
84 Zoo equine
85 Cugat vocalist Lane
86 Source of linen
87 Wrongful act, in law
89 "Ye —— Curiosity Shoppe"
90 Crackle's predecessor
92 Café au ——
93 "Behold!," to Caesar
94 Barely manages, with "out"
96 Boxing coup: abbr.
97 White lie
98 Twice DIII
99 "Babi ——," Yevtoshenko poem



Solutions to last week's puzzles appear on page 10

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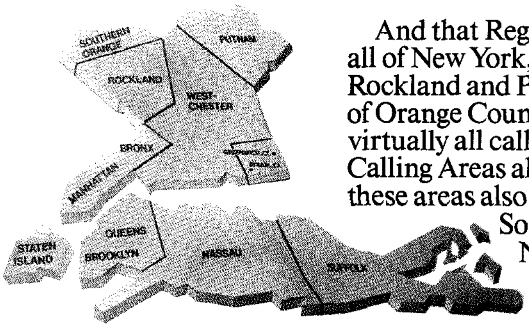
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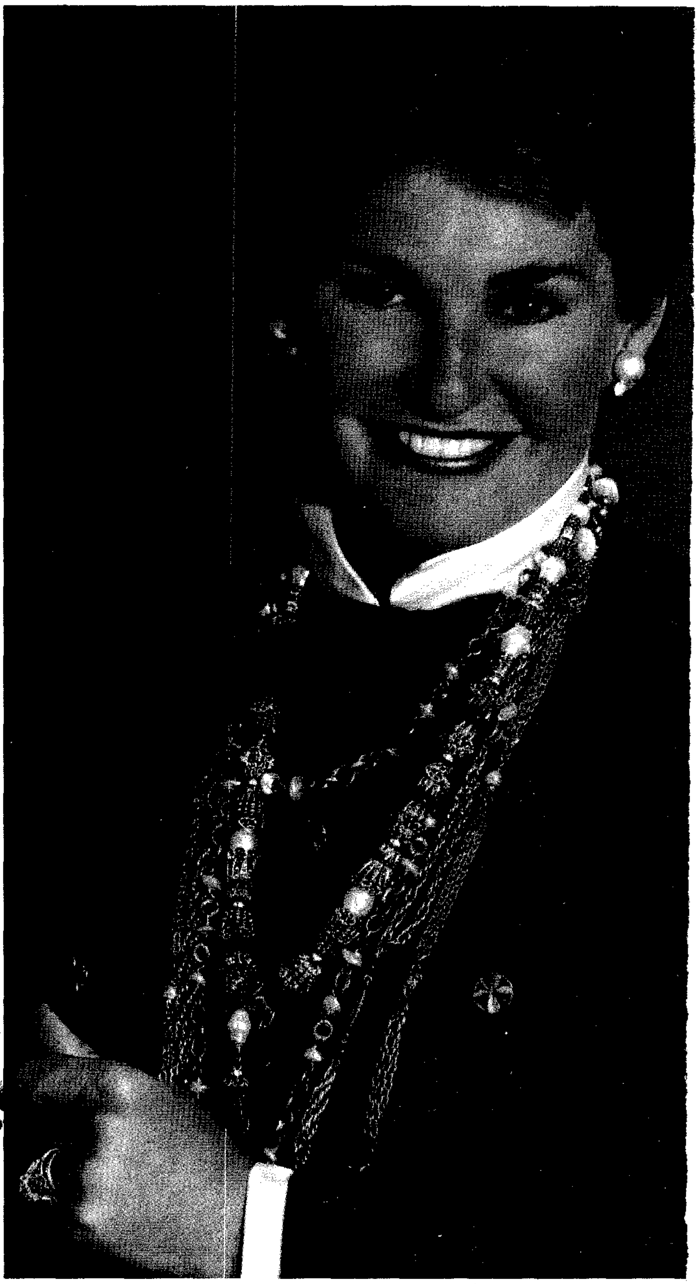
Making sure that every guest receives royal treatment at every Helmsley Hotel takes a lot of work.

It's not easy being the Queen . . . but don't worry, I'm not abdicating.



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Helmsley/Harley Hotels

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